

Starting Points in Reading

REVISED

E

Teacher's Guide



PE
1117
S792
1981
gr.8
tch.gd.
c.3

CURRHIST



EX LIBRIS
UNIVERSITATIS
ALBERTÆNSIS

Starting Points in Reading

Level E



GINN AND COMPANY/EDUCATIONAL PUBLISHERS

© Copyright, 1981, Ginn and Company, a Division of
Xerox Canada Inc.

All Rights Reserved. No part of the material covered by
this copyright may be reproduced in any form or by any
means of reproduction.

ISBN 0-7702-0720-0

C85965

Printed in Canada

ABCDE 0854321

Authors:

Ann Dean
Rivka Cranley

Contributors:

Teaching Suggestions

Ray Irvine
Vice-Principal
Hamilton, Ontario

William Russell
Principal
Hamilton, Ontario

Bibliography Research

Anne Spadoni
Librarian
Hamilton, Ontario

Contents

- 4 The Approach to Reading in Starting Points in Reading
- 5 Five Important Characteristics of Starting Points in Reading
- 7 Objectives
- 10 Specific Things to Note About Teaching Reading Using SPIR
- 13 How to Teach the Program

LESSON PLANS

- 21 Part of the Crowd
- 43 The Sea is a Hungry Dog
- 65 One Giant Leap
- 87 Just When I Could Stand It No Longer . . .
- 107 Dollars and Sense
- 129 Don't Fall Out of Windows Much!
- 153 Any Way You Say It
- 177 Who Owns the Moon?
- 199 "Elementary, My Dear Watson"
- 221 And Now, This Commercial Message
- 241 In the Eye of the Hurricane
- 265 It Was a Dark And Stormy Night
- 285 Everybody's Talkin'

The Approach to Reading in Starting Points in Reading

The approach to reading in SPIR is based on a point of view that has been tested by experience, informed by the latest research, and tempered by the classroom reality.

The following beliefs form the basis of our approach to reading.

Reading begins with graphic symbols, but the process of reading is not only the decoding of the symbol but the reconstruction of meaning. As students search for meaning, they interact with the print, bringing to the reading situation their own experiences, purposes, and expectations and matching them with the author's.

Reading is, therefore, a thinking process. Students should be encouraged to apply reasoning skills—

“What do I already know about this topic?”

“Does this sentence make sense?”

“Could this statement be true?”

Furthermore, as students reason with the print, they actively classify and order the ideas, hypothesize, judge, and discriminate—all basic thinking skills.

A reading program must provide students with opportunities to read a wide range of material for different purposes. Exposure to non-fiction in all forms, reference materials, pictures, charts, and graphs must be balanced with fictional forms if the reading program is to meet the student's personal, school, and societal needs.

Reading is only one facet of a total language arts program. Opportunities to talk, listen, view, write, and dramatize in preparation for and as a response to reading are an integral part of the reading process. To facilitate this integration, selections are best organized into themes.

The ability to read is developed by reading. Stated simply, this means two things:

- providing planned opportunities for students to read independently
- providing systematic, organized skills instruction

Five Important Characteristics of Starting Points in Reading

SPIR contains rich and varied content

- an ideal balance between fiction and non-fiction is contained in each reader
- opportunities are provided for students to read a wide variety of forms – short story, novel excerpt, poem, play, newspaper article, diary
- students are exposed to Canadian material featuring a variety of Canadian settings and Canadian authors
- texts include student-written material – poems, stories
- topics are chosen from other subjects of the curriculum

SPIR promotes thinking and reasoning skills

- Chapter Opener pages in the student text help students relate the reading material to their own experience
- practical strategies in the lesson plans help students to:
 - classify details which relate to main ideas
 - order events in a story
 - judge ideas in terms of their own experience
 - discriminate reality from fantasy, fact from fiction
 - hypothesize about story organization and outcomes

SPIR fosters integration of the language arts

- selections are organized into 13 themes
- additional language arts activities are presented in the companion series, Starting Points in Language Revised
 - follow-up activities extend the reading to the other language arts
 - pre-reading activities foster speaking /listening /writing /viewing activities

SPIR encourages students to interact with the print

- introductions to selections set a purpose for reading
- use of marginal notes guides students through the selection
- follow up activities:
 - enable students to respond thoughtfully to what they have read
 - invite students to do something with what they read

SPiR teaches reading skills and promotes independent reading

- a clear-cut instructional focus supports young readers in their acquisition of comprehension and vocabulary skills
- comprehension lessons teach students that there is a difference in skills needed to read a story and skills needed to read factual materials:
 - order of events is stressed in narratives and “how to” directions
 - understanding how authors organize their main ideas and details is stressed in non-fiction
 - understanding special uses of language is stressed in poetry
 - in informational articles students are taught a strategy to preview the selection, scan for main ideas, then to read carefully for specific information
- the vocabulary instruction teaches students to practise useful strategies to obtain meaning from words
- marginal notes direct the skill focus for students
- summary activity enables students to apply a key skill from the theme

- the handbook in the pupil text:
 - offers helpful strategies to students for what they can do before, during, and after they read
 - highlights simple terminology about literary devices
 - tells students what they can do when they don't know a word
- opportunities are provided for students to read independently:
 - annotated bibliographies are included in the guide for each theme
 - some To do activities direct students to additional reading
- Departure Points activities include research suggestions

Objectives

The objectives taught in SPIR represent a list of essential skills necessary for comprehension. The objectives are organized into 5 general categories:

- Understanding Main Ideas and Details
- Understanding Sequence and Structure
- Making Judgments
- Appreciating the Choice of Language
- Using Study Skills

Within each general category, related skills contributing to the general objective are clustered.

Consistent with recent thinking and research, there is no hard and fast distinction between literal and inferential comprehension. What separates literal from inferential is whether or not the answer is explicitly stated. Some type of inference can be and often is involved in all of the objectives listed. Even in responding to many literal questions the reader may have to use inferential reasoning, by applying prior knowledge to the text in order to understand it.

The overall objectives taught in SPIR are all listed. The objectives printed in color represent the skills taught for this grade level.

The Workbook accompanying this program provides additional practice in these objectives.

Main Objective**The students will be asked to:****UNDERSTANDING
MAIN IDEAS
AND DETAILS**

- gain literal and inferential comprehension of main ideas
- gain understanding of details:
 - which support main ideas, opinions
 - which lead to characterization
 - which establish setting
 - which lead to problem solving
 - which establish a point of view
 - which relate ideas (comparison and contrast)
 - which are found in pictures and diagrams

Main Objective**The students will be asked to:****UNDERSTANDING
SEQUENCE AND
STRUCTURE**

- gain literal and inferential comprehension of sequence
- follow directions
- use sequence to predict outcomes
- use sequence of events to determine causes and effects
- identify and respond to different forms of writing
 - understanding the structure of different forms of narration
 - understanding the structure of different forms of non-fiction
 - understanding the structure of poetry
 - using knowledge of the form to anticipate and predict

Main Objective**The students will be asked to:****MAKING
JUDGMENTS**

- evaluate and judge ideas in terms of personal experience
- evaluate and judge ideas in terms of (author's) point of view
- evaluate and judge ideas according to reality / fantasy, fact / opinion, fact / fallacy
- evaluate and judge ideas to determine
 - humor, bias, plausibility, credibility
 - feelings, attitudes, motivation
 - relevancy, irrelevancy
- evaluate and judge ideas by drawing conclusions
- evaluate and judge ideas to determine solutions
- evaluate and judge ideas in terms of worth, acceptability

Main Objective**The students will be asked to:**

APPRECIATING THE CHOICE OF LANGUAGE

- determine the author's purpose in terms of language choice
- appreciate and understand elements of the author's craft
- appreciate and respond to simple figurative language
- appreciate, understand, and respond to picturesque language
- appreciate, understand, and respond to connotative and denotative language

Main Objective**The students will be asked to:**

USING STUDY SKILLS

- perceive organization by:
 - scanning to find the main idea
 - scanning to note the structure
 - scanning to prepare questions
- locate specific information by:
 - reading details in a chart, pictures
 - reading to find answers to questions
 - reading to find supporting details
 - reading to determine (author's) point of view
 - reading to determine solutions to problems encountered
 - reading to draw conclusions based on information
- reconstruct information by recording /organizing in various forms

Specific Things to Note About Teaching Reading Using SPIR

TEACHING COMPREHENSION

Teaching Comprehension with Different Types of Material

To meet the student's personal, school, and societal needs SPIR presents clear-cut instruction in comprehension using a variety of written forms.

Various types of reading place different comprehension demands on the reader. The Starting Points in Reading program recognizes this and provides instruction that is appropriate to the type of reading.

Fiction

Students are exposed to many types of fictional prose – myths, legends, realistic fiction, mystery, science fiction . . . In fiction the presence of characters, a plot line, and the special use of language often work together to spark the imagination, emotionally involve the reader, and carry the reader forward. The skills presented for fictional selections aid comprehension by familiarizing students with the type of fiction they will read in the pre-reading activities, and by allowing students to predict what the story will be about using different clues. Marginal notes are placed strategically in the student text to allow students to reflect on characters' motives and actions, to point up a special use of language, or to target appropriate places for predictions or confirming predictions.

Non-fiction

Most of the reading students are required to do in other subjects is non-fiction. When reading non-fiction a reader must be able to identify and recreate the author's

ideas and organization. Strategies such as previewing or scanning to locate headings, subheadings, or topic sentences aid comprehension. Once this general organization is perceived students are asked to set or ask questions, then read the selection carefully to obtain the required information.

Non-fictional selections are often more densely packed with concepts. Adequate time spent in pre-reading, activities clarifying concepts, identifying the meanings of any technical vocabulary, and discerning what students already know about the topic will help them approach the reading of informational material with confidence.

To round out the exposure to various forms of writing, students are taught techniques for understanding information in charts, maps, graphs, photographs, and drawings.

Strategies to teach comprehension

Each reader brings a unique set of experiences to the reading situation. In fact, the same selection may be understood in different ways depending on the reader's background.

Instructional moments in comprehension occur before, during, and after reading the selection. SPIR presents strategies to facilitate comprehension at each of these phases.

Before Reading

Before students read, strategies taught should help them to relate the ideas in the selection to their own experience, to anticipate and predict meaning, and to set a purpose for reading. Important strategies at this phase include *discussing*, *charting*, *brainstorming*, *associating*, *viewing* and *predicting*. In approaching non-fiction, *scanning* headings and topic sentences to *preview* the selection is important.

During Reading

As students read a selection they interact with the author's ideas. In most cases this is silent and personal. During this phase *marginal notes* are provided which comment on an idea in the selection or which encourage students to predict what will happen next or to confirm a guess they have already made.

During guided reading these notes could serve as stopping points for discussion.

After Reading

Questions are provided in the Talking Points part of the lesson plan. They are designed to draw together various interpretations, to extend the interpretation, or to enable students to reflect further on the author's ideas.

Specific skill instruction is provided in the Skill Points section. This instruction focusses on a specific and appropriate comprehension skill.

Some important strategies at this phase are *classifying* ideas into main ideas and details, *sequencing*, *judging* ideas according to information in the selection and to personal experience, *skimming* and *rereading*. In addition, comprehension is enhanced by *reconstructing* information in the form of charts, lists, reports and summaries.

Finally, comprehension is fostered in the Departure Points part of the lesson. This phase allows students to extend the author's ideas. Important activities include *listening*, *speaking*, *writing*, *dramatizing*, *exploring* other media, *researching* and *creating* artistically.

TEACHING VOCABULARY

To assist students to understand the meaning of words the Starting Points in Reading program approaches vocabulary development and word identification in two ways.

Theme Words

Themes provide a context and more time for students to acquire vocabulary and concepts. Each theme suggests a vocabulary development activity in the Ongoing Activities. Words chosen to complete this activity should be collected over the duration of the theme. Set

up an area so that students can display the words as they complete the activity.

As a variation, once a reasonable number of words have been generated, the words can be sorted into groups according to concepts or spelling patterns. If you desire, use these words as a basis for an integrated spelling program. If you use a separate spelling program you and the students could choose some words from the collected words to add to each weekly list.

Unfamiliar Words

Most unfamiliar words can be unlocked through several strategies which focus on the words in context.

As students unlock words they are taught to:

- identify or predict the meaning by searching the surrounding text for clues to the meaning
- paraphrase or state the meaning in their own words
- check their paraphrase in the context to ensure that it makes sense
- focus on any structural elements (prefix, root, or suffix) to unlock meaning
- visualize the setting as an aid to understanding the meaning
- place themselves in the position of the character as an aid to understanding the meaning
- extend their awareness of the unfamiliar word by exploring other words they know that are similar in appearance
- confirm their prediction by checking a dictionary
- explore the multiple meanings of a word in different contexts to discover its variety of uses

Some words are difficult for students to unlock through context. Usually these are technical words related to content area reading. It is recommended that these words be taught prior to reading. For example, in pre-reading, a brainstorming or word association activity may be suggested. At this time words that students contribute should be charted or listed and the meaning clarified or given. After the selection is read, draw attention to the meanings of these words again.

USING THE HANDBOOK

- Conveniently located at the end of the reader is a handbook. This handbook has several purposes:
- to explain the reading process
 - to outline strategies for dealing with unknown words
 - to introduce simple elements of the author's craft

Written for the student, the handbook summarizes the strategies and content of the program. It can be used in several ways.

Teacher-directed lesson

At the beginning of the year teach one or two lessons using selected headings to acquaint students with the contents of the handbook. For example, following the first reading selection that is fictional prose, use the handbook section "Reading a story" as a summary of the strategies used during the lesson. Repeat the same procedure following the first non-fiction selection using the "Reading for information" section. As an extension of the lesson, establish a bulletin board. Divide it into two parts: Fiction and Non-fiction. Underneath each title write "Before you Read;" "After you Read." As you use the lesson plans in the guide to teach the selections in SPIR, draw together specific pre-reading and follow-up strategies or activities taught and place them in the appropriate category. Encourage students to apply these strategies as they are reading independently.

Independent reference

Once students have familiarized themselves with the content of the handbook they could use particular sections of it for reference. For example, when they are asked to write a story as a Departure Point activity they might refer to the section, "How do authors make you interested?" When they are asked to write about or discuss characters they might refer to the section "If you read a story how do you know about characters?" When students are doing research work they might refer to the "How do you read?" section.

Group activity

Use the section "How does a story end?" as a group activity. Have students develop a chart about story

endings. Have them discuss the questions and categorize story endings under the headings suggested in the handbook.

Parent information

Often parents are interested in knowing what and how reading is taught. At a curriculum information meeting teach a sample reading lesson(s). Summarize what you did by referring the parents to the appropriate section in the handbook. This is an excellent way to acquaint them with the methods and content used to teach reading.

NOTING READABILITY

A deliberate attempt has been made to ensure that the reading selections in SPIR are at an appropriate reading level. The readability of all selections has been calculated using the Fry Readability Formula (1977). Based on the results, we have included beneath the title of each selection, where applicable, the relative difficulty with code designation as follows:

- ☐ = below grade level
- ☐ ☐ = at grade level
- ☐ ☐ ☐ = above grade level

It should be noted that the Fry Formula predicts readability on two factors only – word difficulty and sentence length. It does not evaluate the content of the reading material, ie. whether it describes concrete experiences or abstract ideas; it does not distinguish between an informal writing style and a formal writing style; it does not measure the extent to which new ideas and new vocabulary are defined in context. In assessing the suitability of selections for particular students, it is important to consider these factors as well as the experiential background the student brings to the reading task.

Selections which are listed as below grade level may in fact present a challenge for the reader because of these factors. Selections designated as above grade level may prove to be easy if students have sufficient interest and motivation to read them.

How to Teach the Program

A NOTE ABOUT THEMES

Selections in SPIR are organized within themes.

Several criteria were used in selecting themes for each level of the Starting Points program.

First, a theme had to be of interest to most students at these age levels.

Second, the theme had to provide a functional framework for the teaching and learning of language arts skills.

A third consideration was the range of themes at each level. Language arts has a content of its own and therefore each level contains themes about language and literature. Reading and language skills are necessary for learning in all subject areas, and for this reason each level includes themes that might be classified as social studies or science. In order to use and build on the students' out-of-school experiences, each level contains themes about sports, art, or leisure-time activities. Because the language arts skills are so closely related to personal growth and development, there is at each level one theme that encourages students to think about human relationships and values.

The use of themes:

- provides "freedom within structure" and is a practical and workable arrangement for the teacher who wants

students to learn the basic skills of communication and at the same time have sufficient opportunity for creative expression

- makes it possible for students of all abilities to participate in the same unit of work by providing reading materials of varying lengths and difficulty and a broad choice of suggested activities
- facilitates learning by giving students a longer period of time, as well as a context in which to obtain information and acquire vocabulary
- places "skill" development within a larger framework to help ensure that meaningful learning and transfer of the skill can occur
- encourages interdisciplinary studies

MANAGING THE THEME

Because each theme provides a broad choice of suggested activities as well as specific skill development, the following information is important for managing instruction.

Each theme in SPIR contains eight parts:

- Overview
- Objectives
- Introducing the Theme
- Ongoing Activities for the Theme
- Integration with SPIL Revised
- Specific Teaching Suggestions
- Culminating the Theme
- Evaluating the Theme

The following guide explains what you will find in each part and offers a suggested way(s) to use it.

OVERVIEW

What You Will Find	How to Use It
Theme focus and summary of selection content	Read it to obtain an overview of the aspects of the theme which are presented.

OBJECTIVES

What You Will Find	How to Use It
Clearly stated objectives which outline the target skills for the theme	<ul style="list-style-type: none">• Establish an objectives check list. As students work through the theme, observe and evaluate how well they are achieving the objectives.o Use the workbook pages to provide additional practice in the objectives.

INTRODUCING THE THEME

What You Will Find	How to Use It
<p>A suggested introductory activity designed to:</p> <ul style="list-style-type: none">help students share what they already know about the themeset the focus or direction of the themecollect real or vicarious experiences about the themegenerate interest in the theme	<ul style="list-style-type: none">• Use the activity with the whole class.o Relate the activity to the Chapter Opener pages in the student reader.

ONGOING ACTIVITIES FOR THE THEME

What You Will Find

How to Use It

A range of activities designed to:

- develop vocabulary

- Start the vocabulary activity with the *whole class*. Have pupils contribute words *individually* or *in groups* as the theme progresses.

- o As a variation, once a significant number of words have been generated you might classify the words according to spelling patterns (prefixes, suffixes, words with double consonants . . .) and use them for spelling lists.

- extend reading

- Set up a book corner using the suggested book and any other books, magazines, charts, etc. which you or the students add.

- o Provide planned time for students to read independently.

- o Multiple copies of some of the books could be used for small group novel study.

- Some books provide information which students can draw from in their research.

- relate to other areas of the language arts:

research

language

writing

speaking /listening

other media

- Decide which are best suited to the whole class, which will be done in small groups, and which will be done independently.

- o Assign some at the beginning of the theme so students can work on them as the theme progresses.

- o Provide specific time during the theme for some activities to be done.

- o Encourage some activities to be done individually. Provide time at the end of the theme for students to share their ideas.

INTEGRATION WITH STARTING POINTS IN LANGUAGE

What You Will Find

How to Use It

Two specific ways that activities in Starting Points in Reading integrate with Starting Points in Language Revised are:

- a general overview page displaying objectives, experiences, and products from each program
- a suggested step by step integration

- Obtain a general preview of the range of experiences which are provided.
 - o Plan your own integration by deciding which experiences and activities (products) you want to develop.
- Follow the numbered pattern for an integration of the two programs.

SPECIFIC TEACHING SUGGESTIONS

What You Will Find

How to Use It

Easy to use lesson plans designed for ease of teaching.

- Some lessons have 4 parts:

Starting Points

pre-reading activities which tune up students for the ideas in the selection, set a purpose for reading, and preview the selection

Talking Points

questions to check comprehension of the selection includes the To think about question in the student text

Skill Points

a clear-cut teaching strategy which focusses on comprehension and vocabulary skills may include the To do activity from the student text

Departure Points

creative activities which extend the reading to the other language areas may include the To do activity from the student text

- Some lessons have only 3 parts:

Starting Points

Talking Points

Departure Points

In these lessons (some poetry and short articles) the skills are incorporated in the Talking Points.

- Readability designations are clearly provided, where applicable, in boxes beneath the selection title.

Code: ☐ = below grade level

☐ ☐ = at grade level

☐ ☐ ☐ = above grade level

- Occasionally, and when appropriate, important information is included in an Information to Note.

This information provides:

background to the selection

background about the author

specific teaching information

- Develop this activity orally.

- Use the questions for group discussion. In some instances students may write answers to these questions.

- Use as teacher-directed lessons.

- Choose the appropriate activity or activities for your students.

- Teach these lessons for enjoyment or for interesting information.

- Spaces have been provided in the Guides for your convenience in adding notes and activities.

- Use the readability guide to help you match the selections to your student's ability.

- Use the asterisk notation after the title.

o Read the information before you plan the lesson.

CULMINATING THE THEME

What You Will Find	How to Use It
<p>A suggested activity designed to synthesize for the students what they have learned in the theme so that they:</p> <ul style="list-style-type: none">• apply and transfer what they learned to a new situation• relate any ideas, gleaned from independent work they have done, to the ideas in the selections	<ul style="list-style-type: none">• Use the activity with the whole class.

EVALUATING THE THEME

What You Will Find	How to Use It
<p>Suggested method(s) for evaluating the objectives of the theme</p> <p>This includes the “Summary Activity” from the student text.</p>	<ul style="list-style-type: none">• Use the activity at the end of the theme to evaluate how well students have developed the major skill(s) of the theme.

Lesson Plans



Part of the Crowd

OVERVIEW

The growing process carries with it numerous changes, both emotional and physical. Becoming "part of the crowd" refers to the individual's growing awareness of self, of family members, and of friends.

Whether the changes occur in schools, as in "Girl Alone," page 12, or in friends, as in "See You Tomorrow," page 19, the reader learns how the characters cope with their situations. Sometimes changed inner feelings accompany these new situations, illustrated in the poem "Feelings," page 22, and the article "My Opinion," page 23, and humorously treated in "The Fog Comes on Little Pig Feet," page 27. An excerpt from *The Diary of A Young Girl* by Anne Frank, page 25, and Ernest Buckler's sensitive story "The Bars and the Bridge," page 28, express new insights into the emotions resulting from the discovery that parents have feelings too. All of the above selections will allow the student to share in the self-exploration of fellow teenagers, in the hope of bringing a better understanding to the students of their changing world.



SPIL/R

Objectives

- writing paragraphs about feelings
- using connectives and phrases to achieve coherence
- using connectives in compound sentences
- using commas before connectives in compound sentences
- using verbs in the simple present tense form
- understanding the word history of introvert and extrovert
- using pronouns, possessives, and adverbs to achieve coherence
- writing descriptive paragraphs
- writing autobiographies

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - excerpts:
 - Yellowbelly p. 16
 - Reminiscences of Childhood p. 21
 - Pandora p. 23
 - poetry:
 - Downtown p. 14
 - Faces p. 14
 - Les Vieux p. 32
- developing writing skills
 - using verbs in the simple present tense p. 25, **p. 37**
 - using connectives in compound sentences p. 18, **p. 33**
 - using pronouns, possessives, and adverbs to achieve coherence p. 30, **p. 41**
 - using commas before connectives in compound sentences p. 19, **p. 34**
- additional reading on the theme **p. 43**

Products

Speaking/Listening

- discussing expressive language in Pandora **p. 36**
- panel discussion on initiations **p. 35**
- discussing selections p. 18, p. 21, p. 25, p. 26, p. 32

Writing

- writing paragraphs
 - about feelings p. 15, **p. 31, p. 32, p. 41**
 - descriptive **p. 31, p. 41**, p. 30
 - expository **p. 30, p. 36**
 - based on poetry **p. 31, p. 42**
- writing cheers p. 22, **p. 35**
- preparing tests p. 28, **p. 39**
- writing TV scripts **p. 37**
- writing poetry **p. 31**
- writing autobiography p. 33, **p. 42**
- using text-related vocabulary in sentences **p. 31, p. 38**

Drama

- dramatizing TV scripts **p. 38**

Research

- researching tests **p. 38**

Part of the Crowd

Focus:

discovering self and one's relationship to peers and family

Topics:

• loneliness • friendship • feelings • puberty • communication

SPIR

Objectives

- evaluate and judge ideas to determine feelings, attitudes, motivation
- evaluate and judge ideas according to fact/opinion
- evaluate and judge ideas in terms of personal experience
- evaluate and judge ideas to determine humor
- gain understanding of details which lead to characterization
- identify and respond to different forms of writing
 - understanding the structure of different forms of nonfiction — autobiography

Experiences

- relating ideas to be experienced in the selections to personal experience or personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selection
 - fiction:
 - Girl Alone p. 12
 - See You Tomorrow p. 19
 - The Bars and the Bridge p. 28
 - poetry:
 - Thumbprint p. 17
 - Feelings p. 22
 - non-fiction:
 - My Opinion p. 23
 - diary:
 - Diary of a Young Girl p. 25
 - The Fog Comes on Little Pig Feet p. 27
- discussing concepts and ideas from the selection (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing a skill (SKILL POINTS)
- developing vocabulary/ word attack strategies (SKILL POINTS)
- additional reading on the theme p. 25, p. 34, **p. 37, p. 40**

Products

Speaking/Listening

- preparing a talk **p. 28**
- devising a Welcome Wagon program **p. 28, p. 16**
- interviews **p. 32, p. 40**
- debating **p. 32, p. 37**
- reading story excerpts aloud p. 27
- choral reading of a poem **p. 33**

Writing

- preparing booklets **p. 38**
- keeping a personal diary **p. 37, p. 26**
- writing paragraphs describing point of view **p. 25**
- preparing charts **p. 28, p. 39, p. 35**
- preparing a brochure **p. 28**
- planning a day's schedule **p. 32**
- listing qualities in friendship **p. 32, p. 21**
- rewriting a poem in rhyme **p. 33**
- composing a poem **p. 30, p. 22**
- writing reports **p. 40**
- writing an outline for a TV show **p. 40**
- writing a letter **p. 35**
- writing a news article **p. 35**
- preparing a movie outline **p. 41**

Drama

- pantomiming a poem **p. 33**

Art

- creating a wardrobe for a main character **p. 24**
- creating a "before" and "after" look in response to changes in a character **p. 28**
- preparing a thumbprint collage **p. 30**

OBJECTIVES

Main Objective	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas to determine feelings, attitudes, motivation• evaluate and judge ideas according to fact/opinion• evaluate and judge ideas in terms of personal experience• evaluate and judge ideas to determine humor

Other Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details which lead to characterization
Understanding Sequence and Structure	<ul style="list-style-type: none">• identify and respond to different forms of writing<ul style="list-style-type: none">- understanding the structure of different forms of non-fiction- autobiography

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Have the students examine the illustration on page 10 of their textbook and tell you what they think is happening. Encourage discussion of feelings from the point of view of the neighborhood young people and of the newcomer. How would they feel in the position of the newcomer, and how would they handle the situation? Would they handle the situation differently now than when they were a year or two younger? Promote a class discussion about the differences the students have observed between their attitudes and behavior of last year and those of this year. Has anything changed with respect to their feelings about their family or friends? In what ways? How has this new maturity altered their opinions of the world? Try to establish common experiences and include them in a "book of changes" that can be exhibited in the classroom. As the students complete each selection in this theme, they can refer back to this reference book to see how the characters in the readings share common problems of growing up and growing out.

ONGOING ACTIVITIES FOR THE THEME

1. Upon completion of each selection, allow time for the students to choose ten words that best describe the idea presented in the reading. Compile a dictionary of these words. Encourage the students to use these words in speaking and writing activities throughout the unit.
2. Suggest to the students that while they are reading and discussing this unit, they keep a personal diary recording their feelings, thoughts, attitudes, beliefs, and any other aspect of their lives. Does the act of writing help clarify these matters?
3. The saying "Clothes make the person" suggests that garments can reveal something of an individual's personality. In groups of three or four, the students can create a wardrobe for the main character from any selection in this theme, using pictures from any source. What do the clothes they choose tell about the particular character's disposition?

4. In order to learn more about oneself, one has to be sensitive to the problems of others. Have students choose any two of the following characters and write a paragraph describing that person's reactions to the event described.

- a) Linda's feelings when Dorothy Nell moved in to her room
- b) Billy's reaction when Tom refused to complete the initiation
- c) Mummy's thoughts when she snapped at Anne
- d) Lenny's reaction when he was asked about his teeth
- e) Father's feelings as he planted the secret garden for Joseph

5. There are many fine examples written for teenagers that deal with the growing awareness of adolescents. Have as many as possible of the following titles available for your students to read as an extension activity.

Bibliography:

*Brown, Susan. *The Black Tunnel*. Scholastic-TAB. 1978.

Failing an initiation test, Tom loses the leadership of his gang and is called "Chicken Man" by former friends.

Gr. 6-9.

*Childerhose, R.J. *Hockey Fever in Goganne Falls*. Macmillan. 1978.

A Saskatchewan community works together when the boys develop a winning hockey team.

Gr. 5 and up.

Conford, Ellen. *Anything For A Friend*. Little, Brown. 1979.

Wallis is always the new girl in school.

Gr. 4-8.

*Craig, John. *The Wormburners*. Scholastic-TAB. 1975.

A group of teenagers works hard to win the national cross-country championship.

Gr. 7 and up.

*Freeman, Bill. *Cedric and the North End Kids*. James Lorimer. 1978.

Young Cedric has a hard time making friends with the other kids in the North End of Hamilton.

Gr. 4-7.

Greene, Constance. *I know You, Al*. Viking. 1975.

The daily adventures and problems of Al and her best friend.

Gr. 5-8.

*Hall, Chipman. *Lightly*. McClelland and Stewart. 1977.

A novel about a boy's relationship with his peer group and also with his grandfather.

Gr. 7 and up.

*Hughes, Monica. *The Ghost Dance Caper*. Nelson. 1978.

The search for identity of a young Albertan who is half Indian and half white.

Gr. 5-9.

Larrick, Nancy. comp. *I Heard A Scream in the Street; Poems by Young People in the City*. M. Evans and Co., Inc. 1970.

Written by young people from the fourth grade through high school in 23 American cities.

Gr. 7-9.

*Little, Jean. *Kate*. Harper. 1971.

Kate is seen from her best friend's point of view.

Gr. 4-7.

*Little, Jean. *Listen for the Singing*. E. P. Dutton. 1977.

Anna, a visually handicapped adolescent, adjusts to a new school.

Gr. 5-9.

Paterson, Katherine. *Bridge to Terabithia*. Crowell. 1977.

A boy in rural Virginia finds his life changes when a new girl moves in.

Gr. 6-8.

Peck, Robert. *Soup*. Knopf. 1974.

Autobiographical recollections of a boy and his friend, Soup, in rural Vermont.

Gr. 5-7.

Sachs, Marilyn. *Veronica Ganz*. Doubleday. 1968.

Veronica, the class bully, becomes friends with Peter after trying to beat him up.

Gr. 4-7.

Schulman, L.M. ed. *The Loners; Short Stories About the Young and Alienated*. Macmillan. 1970.

Ten short stories presenting young people dealing with change.

Gr. 7-9.

*Stren, Patti. *Sloan and Philomena*. Dutton. 1979.

An unlikely friendship blossoms between an anteater and an ant.

Picture book.

*Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The language activities in "Part of the Crowd" in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised /E

Pages 12-13 Starting Point Activities

1. Page 14. The song, the poem, and the activities will help the students identify the problems of being lost in the crowd.

4. Page 16. The story "Yellowbelly" can lead to a discussion on the definition of a hero, and what unique qualities make someone stand out from the crowd.

6. Page 21. Dylan Thomas's memories of initiation rites can be a starting point on the origin and value of secret societies.

7. Page 22. The activities on sports and the story on choosing teams can lead to a discussion on the value of sports and teamwork and how these elements might be beneficial later on in life.

8. Page 26. The material related to introversion and extroversion touches on different ways of expressing feelings.

Starting Points in Reading /E

Pages 10-11. Chapter Opener; overview of the theme

2. Page 12. The heroine in "Girl Alone" experiences the loneliness of not being part of the "in" crowd.

3. Page 17. The poem "Thumbprint" focusses on an individual's uniqueness. However much we might label people, a simple matter of a thumbprint ensures individuality.

5. Page 19. In the story "See You Tomorrow" the hero must contend with being called "Chicken Man" because he refuses to complete an initiation.

9. Page 22. The poem "Feelings" and the letter entitled "My Opinion" both demonstrate ways of expressing feelings as they relate to the family.

Starting Points in Language Revised /E

10. Page 26. The activities on “introvert” and “extrovert” can be expanded to include a comparison between the advantages and disadvantages of each type of personality.

13. Page 28. The exercises on testing can lead to a discussion on the value of tests and the role they play in establishing and maintaining standards.

14. Page 31. The photographs can identify the types of generalizations we make about people because of appearances.

16. Page 32. Leonard Cohen's poem “Les Vieux” can be a starting point for the collection of pictures gathered by the students to represent the figures Cohen describes.

Starting Points in Reading /E

11. Page 25. The excerpt from Anne Frank's diary illustrates the case of a girl who was essentially an extrovert, but whom circumstances forced to become an introvert. It is a fine example of an autobiography.

12. Page 27. In contrast to Anne's isolation, “The Fog Comes on Little Pig Feet” presents the facts of peer relationships and their importance to this age group.

15. Page 28. “The Bars and the Bridge” offers an opportunity to make some guesses as to what its characters might or might not look like—an opportunity to test the generalizations discussed with respect to SPIR.

1. Girl Alone /12



Starting Points

This story concerns the isolation and alienation most students experience when they change schools. Survey the class to discover how many students are new to the school. What are some of their reasons for changing schools? What problems did they encounter? How did they handle them? What people made it easy or difficult for them to adjust to their new environment? These observations will serve to introduce the main idea of the story.

Encourage discussion so that students can measure their own ideas against those of their peers. Record the students' ideas on a chart.

Having established the students' own experiences as an initial standard, have them read to find out how Dorothy Nell, the girl in this story, experiences and handles a situation of this kind. Encourage students to use the marginal notes as they are reading to reflect on the ideas in the story.

Talking Points

- Besides finding a job, what other reasons might Dorothy's mother have had for moving to another city? (She wanted to be closer to her sister; she was lonely.)
- Why was Dorothy so sensitive about her family history? (She was proud and she didn't want the principal to know about their financial troubles.)
- Was Dorothy's reaction reasonable, or do you feel that she felt too sorry for herself? What evidence can you find for your opinion? (Answers will vary.)
- How would Dorothy's behavior have been different if she had "felt good about" herself, as Ace did? (She wouldn't have wasted her time feeling sorry for herself and would have tried to make friends sooner.)
- Use the To think about on page 16 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

evaluate and judge ideas to determine feelings and attitudes

- Refer to the discussion of the students' own experiences in the Starting Points.
- Using the following examples, have students skim the selection to determine the feelings Dorothy Nell experiences:
 - on moving to another city
 - on sleeping in Linda's bedroom for the first night
 - on entering her new school the first day
 - on meeting Ace in the hallway
- Record Dorothy Nell's responses on a chart.
- Have students refer to excerpts from the story which give evidence for their interpretation of her responses.
- Using the responses, have students decide what kind of person Dorothy Nell is. Would they like to have her for a friend?
- Extend the chart by discussing alternate behaviors and feelings that Dorothy Nell might have exhibited or experienced and their possible consequences.

Departure Points

Art

- Have the students use cut-outs from various sources to create a "before" and "after" look for Dorothy Nell.

Speaking / Listening

- Tell students to imagine that they are relocation counsellors. They are to prepare a three-minute talk about "How to Survive a Move," including a section on emotional readjustment.
- Devise a Welcome Wagon program for a new student in your school. (To do, page 16, student text)

Writing

- Have students interview an adult about relocating to a different community. The interview should result in a brochure of do's and don't's to help others in similar situations.

2. Thumbprint /17

Starting Points

Using an ink pad, have students make an imprint of their thumb on a blank piece of paper. Have them list words and phrases that they associate with their thumbprint. Have them share their words with a partner to compare the two lists. Read the poem for the students, having them listen for the ideas the author brings out about her thumbprint.

Talking Points

- To what does the poet compare her thumbprint? (signature, universe key, singularity)
- What responsibility does the poet's uniqueness bring with it? (She must make of herself what she can – the onus is on her to "imprint [her] mark upon the world.")

Skill Points

Comprehension

The key comprehension skill presented in this poem is as follows:

evaluate and judge ideas to determine feelings, motivation

- Poets often use something small and ordinary to represent something larger or more important. What does the thumbprint symbolize? (whole person)
- Lead students through the poem to find examples of words and phrases that signify positive feelings the poet has about her identity. (words like "unique," "treasure," "No other, however grand or base, / can ever contain the same," frequent use of personal pronouns)

3. See You Tomorrow /19



Departure Points

Art

- Allow the students to make thumbprint collages. Place the imprint of their thumb on colored construction paper. Cut out the words used to describe the thumbprint. Arrange around the prints and display.

Writing

- What does each student consider unique about himself or herself? It may be a fingerprint, an aspect of personality, a way of dressing, or something else entirely. Have the students write brief free-verse poems about their own uniqueness.

Starting Points

The theme of this selection deals with growing up and consequently growing out to establish new friendships. Poll the class to find out how many students prefer to get together with one friend or with a group of friends. What do they value in a friend? What do groups offer in a friendship that a single friend does not? Once the students have helped determine the qualities of each type of friendship, have them read to discover the different kinds of "friendship" Tom experiences.

Talking Points

- Why do you think Billy introduced the initiation into the gang? (to prove to everyone else how brave he was)
- Refer to the To think about on page 21 of the student text.
- Why would no one be caught dead with "Chicken Man"? (Nobody wanted to have a scaredy-cat for a friend.)
- Why do you think Tom refused to go through the tunnels? (He was afraid of the darkness and of the unknown.)
- What does Andrew's reaction to the steep hill reveal about his character? (He wasn't afraid to let Tom know the hill was too steep for him; therefore, he showed strength in being able to recognize his limitations.)
- In what way did Tom show Andrew his appreciation for the ride on Andrew's bike? (He bought him a soft drink.)
- How would the outcome of the story have been different if Tom had completed the initiation? (Tom would never have found out what a true, helping friendship is all about.)

Skill Points

Comprehension

The key comprehension skills presented in this story are as follows:

gain understanding of details which lead to characterization
 evaluate and judge ideas to determine feelings, motivation

- Place the following list of words on the board or on chart paper:

brave	ashamed	considerate	unsure
insecure	confident	happy	defiant
foolhardy	understanding	frightened	anxious

- Have the students think of a person who displays each characteristic, or of a time when they themselves displayed them.
- Have students reread the selection to find examples of these characteristics as they apply to Tom, Billy, and Andrew.
- Have the students write each sentence they come across that describes any of the characteristics in question.
- Let the students discuss the sentences they chose in small groups to give each student an opportunity to support his or her choice.
- You might wish to extend the discussion by having students consider what might have been the motivation for each character's choice.

Vocabulary

Page 19

- Tom had agreed when Billy had said they should have an initiation into the gang.
- Tom had scoffed at the initiation, had said it was for babies.
- Sometimes as they moved through the gorge Tom had to give the other boy a hand to get him back on his feet when he tripped over a tree root or a rock.

Page 20

- At the top of the hill where the road suddenly led down the escarpment, Andrew scrambled off his bicycle.

To draw attention to word meanings use the following strategy. Have students paraphrase, or give the meaning of the underlined word in their own words. Ask them to suggest clues in a word or in the context which helped them do this. To clarify the meanings of "gorge" and "escarpment" have students visualize the physical features of the setting. Refer to the picture on page 18 of the student text.

For example:

initiation – root word initial means first (structural analysis)

scoffed – had said it was for babies (context)

gorge – scrambled back down to the river bank (context)

escarpment – at the top of the hill (context)

4. Feelings/22

Departure Points

Speaking / Listening

- In groups of two or three, have the students interview a member of a club or a fraternity to find out more about initiations. Have each group report back on their findings. The class can then compare notes on the different clubs, their purposes, and their initiation procedures.

- After the students have researched initiations, offer the following topic to be debated:

Initiations serve a purpose and have group value.

Writing

- Plan an activity for Tom and Andrew that they might do the next day. Include any equipment they might need and make a schedule for the day's events.

- List the qualities you feel make a good friendship. What does this list tell you about the nature of friendship and the work that is necessary to create a friendship? (To do, page 21, student text)

Starting Points

Conflicts sometimes result in emotions like anger, frustration, and hurt, as illustrated in this poem. Discuss some of the most common reasons the students give for arguments with their parents, with their siblings, with their friends.

Read the poem for the students. Have them listen to make inferences about what has occurred to make the poet feel the way she does. Discuss their ideas. Have the students read the poem silently to determine the writer's feelings.

Talking Points

- Use the To think about on page 22 of the student text.
- Why do you think the poet turned back at the end? (Possibly she realized that she was leaving a safe place for somewhere unknown and she became frightened.)

Skill Points

Comprehension

The key comprehension skill presented in this poem is as follows:

evaluate and judge ideas to determine feelings, motivation

- Have the students skim the poem and list the actions that the poet performs. Elicit from the students what emotions the actions demonstrate.

“ran upstairs” (shows anger)

“scribbled a note” (shows haste)

“I ran as fast as I could” (shows frustration, rage)

“stood frozen in my tracks” (shows doubt, hesitation, introspection)

“turned back” (shows regret, understanding)

- Have the students read the poem chorally so that their voices convey the feelings represented in the poem. Some students could pantomime the actions, while others do the reading.

Departure Points

Writing

- Have the students rewrite the poem in rhyme, working in groups of two. They can then share each other's poems, and discuss the changes they made.

- Have the students write another poem from the point of view of “them.” (To do, page 22, student text)

5. My Opinion /23

Starting Points

Learning to appreciate what they have is one of the biggest changes teenagers undergo as their world expands. Before the class reads this selection, the students can share their feelings about their own brothers and sisters. Emphasize the positive qualities of sibling relationships. What are the most enjoyable advantages of having an older or younger sister and /or brother? Then have the students read to find out why Lee-Ann feels as she does about her sister, and how her feelings have changed.

Talking Points

- Why would Lee-Ann sometimes hate her sister for depending on her so much? (She didn't want to have the responsibility for taking care of her sister.)
- Why would Lee-Ann's mother have wanted Misty to be included in Lee-Ann's activities? (Misty would have been able to do things with Lee-Ann she could not have done by herself; she would have met and played with other children.)
- Use the To think about on page 23 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

evaluate and judge ideas according to fact /opinion

- Have students skim the material to find the two opinions Lee-Ann Stewart gives in her poem.
 You should be glad to have brothers and sisters.
 You shouldn't complain about other family members.
- How do the facts in Lee-Ann's letter convince the students of her opinions?
- Encourage the students to discuss again their own experiences with siblings and form an opinion which is in agreement or disagreement with that of Lee-Ann Stewart. Suggest that the students support their opinions with at least two facts.

6. The Diary of a Young Girl /25 *



Departure Points

Writing

- Pretend that you are an advice columnist, such as Dear Abby. Answer a letter of complaint about a handicapped brother or sister.
- Where in the newspaper do you think this article would have appeared? Write a short article that the newspaper might include as a companion piece to Lee-Ann's letter.

Starting Points

Anne's ambitions of becoming an author are realized in her diary entries. The diary which Anne kept is an example of autobiography. Discuss what students would expect to find in an autobiography that is in diary form. Tell them that this diary excerpt deals with her relationship with her mother. Have the students read to see what events are recalled and whether they can identify with them.

Talking Points

- What did Anne mean when she wrote that her moods only allowed her "to see things subjectively"? (She could see only her point of view, only her side of things, not her mother's.)
- Why would Anne have pitied herself so much? (She realized that she didn't have a normal life, no friends, no opportunity to play or go out.)
- How had Anne's character changed from the Anne of a year ago to the time of this entry? (Anne used to be temperamental, demanding, more selfish; now she is quiet, controls her moods, and is more independent, more understanding.)
- Would Anne's mother have understood her better if she had been able to read Anne's diary? (Yes, she would have had a clearer idea as to why Anne did certain things.)
- Use the To think about on page 26 of the student text.
- Writing about feelings makes them easier to understand. Why do you think this is true? (As you write, different aspects of your feelings emerge and you obtain a clearer overall picture.)

*Information to Note

Anne Frank's diary is one of the best-known documents from the Second World War. When the deportation of Dutch Jews from Amsterdam began in 1942, Anne's family went into hiding at the back of Mr. Frank's business offices. There, Anne began putting down her observations and feelings about people, relationships, and her particular situation in her diary. After two years, the Franks were betrayed to the police. Anne was first sent to Auschwitz, and then to Bergen-Belsen concentration camp, where she died in March 1945, just months before the camp was liberated.

The writing style and vocabulary of this selection may make it difficult for some students to understand. To further help in teaching this selection, consult the vocabulary strategies presented in the lesson plan.

Skill Points

Comprehension

The key comprehension skills presented in this excerpt are as follows:

evaluate and judge ideas in terms of personal experience

identify and respond to different forms of non-fiction–autobiography

- One strategy which might be employed in teaching the skills above is to have students recall from other reading and their own experience situations in which conflict occurred between parent and teen.
- The students could list the conflicts, how they were handled, and their final outcome (a solution or increased conflict).
- Compare Anne's feelings and the way she is handling them with those of other characters and those of the students.
- As a group, they might then discuss criteria for positive outcomes so that they are in a position to judge Anne's actions.
- Have students categorize as positive or negative the emotions Anne experiences as a direct result of her confinement (frustration, anger, guilt, compassion, understanding, appreciation).

Vocabulary

Page 25

- I have been trying to understand the Anne of a year ago and to excuse her, because my conscience isn't clear as long as I leave you with these accusations, without being able to explain, on looking back, how it happened.
- I suffer now – and suffered then – from moods which kept my head under water (so to speak) and only allowed me to see things subjectively without enabling me to consider quietly the words of the other side, and to answer them as the words of one whom I, with my hotheaded temperament, had offended or made unhappy.
- This diary is of great value to me, because it has become a book of memoirs in many places, but on a good many pages I could certainly put “past and done with.”

To draw attention to word meanings use the following strategy. For the underlined words suggest that students look at the word's structure. Have them pronounce the words. Do they sound or look like other words the students know, e.g. accusations – accuse; memoirs – memory? Have them predict from these associations what the words might mean. They can confirm their guess by using the dictionary.

Page 25

- moods which keep my head under water
- brimful of rage
- giving vent to anger

To draw attention to the meanings of these figurative or idiomatic expressions use this strategy. Ask students to paraphrase the phrases by translating the meaning literally. From the literal interpretation ask students to suggest the author's intended meaning.

7. The Fog Comes on Little Pig Feet /27



Departure Points

Writing

- Suggest that the students list the feelings they and Anne have in common as part of growing up. They can write a free-verse poem about these feelings.
- Have the students write their feelings in a personal diary for one week. (To do, page 26, student text)

Speaking / Listening

- Have the students work in groups of three or four to prepare a discussion on the topic: "A diary is better than a close friend." What are the advantages and disadvantages of each situation? Which would the group prefer to have? Have them choose a representative for each side and hold a debate.

Extended Reading

- Locate a copy of *The Diary of Anne Frank* and have it available for class use. Share some excerpts about Anne's experiences.
- Have other autobiographical material available from various walks of life. (magazines, books, encyclopedia . . .) Provide time for the students to read this material and share the information they obtain with others.

Starting Points

This humorous piece vividly portrays an embarrassing situation, something most of us find ourselves in at one time or another. Can students recall an amusing situation that might have happened in class, to themselves, other students, or to the teacher? Read this selection aloud and have the students listen for what strikes them as funny about this selection and why.

Talking Points

- Why did the author want to recall embarrassing or stupid things? (She was trying to understand why they happened.)
- Why do you think the diary writer said what she said to Lenny? (She was trying to be sophisticated, so in the tension of the situation, she said the most unsophisticated thing.)
- How do you know it was a humiliating moment for Lenny? (He turned bright red.)
- Can you recall any embarrassing situations you created from inappropriate comments? What had you really wanted to say? (To think about, page 27, student text) (Answers will vary.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

evaluate and judge ideas to determine humor

The following strategies may be used.

- Encourage the students to discuss humorous embarrassing situations in which they have found themselves or which they have read about.
- Have them identify what was funny about the situation.
- List the humorous elements on the board.
- Ask the students to select from their text details which are similar to the points in the list on the board. Are there any other aspects of this anecdote which make it humorous and have not so far been mentioned?
- Encourage students to examine words or phrases the author uses to establish a funny tone.
 - “People who talk to themselves are . . . crazy”
 - “first in my family to go mad”
 - “embarrassing or stupid things”
 - “heebie-jeebies”
 - “Why did I say that?”

Departure Points

Writing

- Have the students collect cartoons from newspapers and magazines that depict embarrassing situations, omit the caption line, and write their own. They could make a booklet titled “Embarrassing Moments,” using the cartoons the class decided were the funniest.

8. The Bars and the Bridge /28



Starting Points

The need for communication as a basis for better understanding is the focus of Ernest Buckler's sensitive story. A discussion on the nature and problems of communication would be a worthwhile introduction to this story. Do the students know any individuals who have difficulty expressing their feelings? Why do they think this is so? What factors in one's background influence good or bad communication?

In order for the students to understand and appreciate the Maritime dialect contained in this story, read the first two pages aloud as they follow in their books. They can then continue the selection themselves, reading to find out what they can about the character of the father and son in the story and the feelings the two experience.

Talking Points

- Why did Joseph plant the orange seeds secretly behind the barn? (He did not want his father making fun of his fanciful plans.)
- What did the author mean when he described the father as being "far better educated in the true sense of the word"? (The father had gained a knowledge of life.)
- What evidence is there that the father never commanded his son to do anything? (When it was time to milk the cows, the father convinced his son to go after the cows without telling him to do it.)
- How do you think the father felt when he saw his bloodied son? (shocked, fearful, guilty)
- Why did Joseph remember the morning his father carried him outside for the first time after the accident as the "freshest, greenest, sunniest" of his life? (He was overjoyed to feel his father's love and protection in such a physical way.)
- What was the father trying to say when he planted the exotic garden? (He was telling his son that he was sorry for having sent him out in search of the cows, and that he realized that his son's dreams and ideas were as valid as his own.)
- Do you think the relationship between Joseph and his father will change after the end of the story? How? (Yes, they may still be unable to talk openly about their feelings but each is secure in the other's love and can act on that basis.)
- Why might the father and son have had difficulty in expressing their feelings? Are the feelings stronger as a result? Why? (To think about, page 34, student text)

Skill Points

Comprehension

The key comprehension skills presented in this story are as follows:

gain understanding of details which lead to characterization
evaluate and judge ideas to determine feelings

The following strategies can be employed in helping students select details about character from a selection.

- Elicit from the students examples of characteristics which can be revealed by the following methods:

what the character does
what the character says
what other people say about the character

Use actual examples from students in the class to recall simple nursery rhymes that all students would be familiar with.

- Have the students discuss the examples and identify the trait or aspect of character which is being revealed.
- Have the students skim the selection and chart information about the father and son under the headings "What he said," "What was said about him," "What he did."
- Have them use the chart to make inferences about the character of the father and son.

Vocabulary

Page 28

- I could be evasive with anyone else; I could never give him less than the whole truth.

Page 29

- "I'll see if I can hear the bell," I temporized.
- He was such a pet that I couldn't bear to see him so dejected without trying to cheer him up.

Page 31

- I can still see the big black haunch erupting, and the hoof, like a sudden devouring jaw, smack in front of my right eye.

Page 32

- And the ministrations: "I got some b'racit acit for washin' out cuts down home."
- And the injunctions: "No, don't let him lay down. Anyone's had a blow on the head – always keep 'em movin' around."
- I don't remember anything obtrusive Father said or did.

Page 33

- Tiny, but with the rows as immaculately in line as washboard ribs.

Page 34

- I don't know why there was a sudden compact between us, that this should be some sort of secret.

To draw attention to word meanings use the following strategy. Instruct the students to search the text around the word for clues to its meaning and then paraphrase the word. In the case of "temporized," few context clues are offered, but students should adopt the strategy of putting themselves in the position of the character the word describes. For example, the boy is not very eager to do what his father wants him to do, so he temporizes. What is he doing? To develop meaning for "haunch," have students create a visual image of the positions of boy and horse. What is at his eye level? What muscles would "erupt" when a horse kicks? In the last sentence, the student will need to use context to develop an unusual or secondary meaning for the familiar word "compact."

Ask them what clues helped them in their paraphrasing. For example:

evasive – I could never give him less than the whole truth.

temporized – the boy's feelings provide the clue.

dejected – without trying to cheer him up.

haunch – . . . patted his rump . . . I can still see the big black haunch . . . and the hoof . . . in front of my right eye.

ministrations – "I got some b'racit acit."

injunctions – "No, don't let him lay down."

obtrusive – rest of paragraph describes the way father quietly assisted.

immaculately – comparison with washboard ribs.

compact – between us . . . this should be some sort of secret.

Departure Points

Speaking / Listening

- Organize interviews by groups of two with senior citizens to discover what they considered to be the most important elements for good family relationships when they first got married. Then students should list the qualities both they and their interviewees feel are important for establishing good family relationships today. Compare the lists in a class discussion. How do yesterday's expectations for family relationships differ from those of today? How are they the same?

Writing

- What sort of impressions do we get about family life from the various situation comedies and family drama shows we watch on television? Have students prepare a report comparing two family programs, one comedy, one drama. What qualities does each show emphasize? Are they expectations that are possible in the real world?
- Have students write an outline for a television show they would like to see on family life. They should include a plot or situation for one program, and decide if the show will be a comedy or a drama.

Extended Reading

- Find other books by Ernest Buckler and read them. (To do, page 34, student text)

CULMINATING THE THEME

•Have the class pretend to be producing and directing a movie based on this theme, using the characters and ideas from the various selections. In pre-production talks, the students must decide the following factors:

- what the main story of the movie will be
- what minor stories might be interwoven with the main story
- which of the characters from this theme they will cast in the movie
- which major stars they will have to contract to play these characters
- which ending would be better for audience appeal – a happy or a sad ending

Have the students outline their ideas, indicating main story-line, minor story-lines, introduction, and ending.

EVALUATING THE THEME

•The “Summary Activity” focusses on the motivation and evaluation of the main characters in this theme. The chart should be completed as follows:

Main Characters	Situation	Positive	Negative
Dorothy Nell	Feeling alone and left out at new school		✓
Tom	Ignored by his friends who call him “Chicken Man”	✓	
Anne Frank	Living in a tense situation with family	✓	
Writer of “The Fog Comes on Little Pig Feet”	Facing conflicts and insecurity of early adolescence		✓
Joseph	Lack of communication between father and son	✓	

The Sea is a Hungry Dog



OVERVIEW

People have sung songs, written stories, created myths and legends to better understand one of the last unexplored frontiers—the sea. The power, the mystery, and the humor of the sea are vividly illustrated in each of the selections in this theme. The sea, as a “hungry dog,” makes many demands of both men and women, but their efforts exemplify the strength of the human spirit.

Both “Widow’s Walk,” page 38, and “The Cook’s Wife,” page 39, offer an historical perspective on the toll of lives the sea has taken, while reminding today’s reader of the bravery of the women and men in our maritime history. The students will find it interesting to observe the extent of human endurance and to realize what each of us is capable of in times of trouble. A true sense of the sea would not be complete without a glimpse at the funny side of sailors’ experiences, presented in “A Nautical Extravaganza,” page 48, a very tall tale about an unusual gale. The tough and unyielding human will is seen once again in “Tanker Target,” page 50, in which a group of sailors pitted against a hostile ocean survive all odds to bring their ship home. A brilliant example of our fascination with the mystery of the deep is presented by Ray Bradbury in his science fiction short story “The Fog Horn,” page 58. The author presents a possible explanation of the sea as a sanctuary.

SPIL/R

Objectives

- recognizing the skillful use of repetition
- using the figure of speech called metaphor
- understanding the word history of nautical language
- using metaphors in writing prose
- using effective repetition in writing prose
- using simple and compound sentences
- writing factual and literary paragraphs
- achieving unity within a paragraph
- writing story conclusions
- understanding some characteristics of ballads
- writing stories from different viewpoints
- using verbs in the present progressive tense form

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - excerpts p. 46, p. 47
 - from Pageant of B.C. p. 54-56
 - poetry:
 - The Sea p. 35
 - Sea Fever p. 35
 - The Jeannie C. p. 53
 - fiction:
 - excerpt p. 46
 - from The Boat Who Wouldn't Float p. 38-43
 - "Take Over Bos'n!" p. 49-51
- developing writing skills
 - using metaphors in poetry p. 36, **p. 46**
 - using metaphors in writing prose p. 44, **p. 48**
 - using simple and compound sentences p. 45, **p. 49**
 - using effective repetition in writing prose p. 45, **p. 49**
 - writing factual and literary paragraphs p. 48, **p. 51**
 - achieving unity within a paragraph p. 48
 - writing story conclusions p. 51, **p. 52**
 - using verbs in the present progressive tense form p. 57, **p. 54**
 - writing stories from different viewpoints p. 57, **p. 55**
- additional reading on the theme **p. 56**

Products

Speaking/Listening

- discussing selections p. 44, p. 51
- discussing metaphors p. 44
- discussing sea points of view p. 47, **p. 44**
- discussing underwater cities **p. 44**
- discussing fascination for the sea **p. 45**
- discussing the effect of repetition in poetry **p. 46**
- listening to poetry **p. 46**
- discussing characters **p. 47**
- using related vocabulary **p. 47**
- discussing the effectiveness of factual writing in paragraphs **p. 51**
- inventing story endings **p. 52**
- discussing types of endings **p. 52**
- discussing ballad content **p. 53**
- identifying point of view in stories p. 57

Writing

- writing metaphors p. 36
- writing combined ideas p. 45
- writing paragraphs with unity p. 48
- summarizing a story **p. 53**
- rewriting a story p. 57
- writing poetry p. 36, **p. 46**
- rewriting news sports stories **p. 48**
- writing factual and literary paragraphs p. 48
- writing alternate endings p. 51, **p. 52**
- writing a ballad **p. 54**
- writing a first-person account of an incident **p. 55**

Art

- illustrating metaphors **p. 48**
- illustrating posters **p. 45**

Research

- researching ballad history **p. 53**

Drama

- dramatizing scenes **p. 54**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

The Sea is a Hungry Dog

Focus:

various concepts of the sea presented in poems, ballads, non-fiction and fiction selections

Topics:

- Canadian marine history
- wartime sea disaster
- mystery of the sea
- adventure at sea

SPIR

Objectives

- determine the author's purpose in terms of language choice
- appreciate and understand elements of the author's craft — mood
- locate specific information by reading to find supporting details
- use sequence of events to determine causes and effects

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selection
 - fiction:
 - The Cook's Wife p. 39
 - The Fog Horn p. 58
 - non-fiction:
 - Widow's Walk p. 38
 - poetry:
 - A Nautical Extravaganza p. 48
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme
p. 48, p. 49, p. 52, p. 56

Products

Speaking/Listening

- deciding where to put commercials in the dramatization of a story p. 57
- discussing other jobs that have hazards similar to those of the sea **p. 55**
- conducting an on-the-spot radio interview **p. 62**

Writing

- writing metaphors about specified things **p. 52**
- writing similes from metaphors **p. 52**
- writing the dates and times that the *Elwell* spent at various locations **p. 55**
- writing a diary of the last few days before rescue **p. 55**
- writing a modern day ballad on a specified topic **p. 56**
- writing commercials **p. 59**
- writing the text for a travel brochure **p. 62**

Art

- painting a picture using colors to reflect mood p. 68
- designing a survival kit **p. 59**

Research

- researching products and navigational routes used by sailors in the late 1800's **p. 52**
- researching Canada's role in the North Atlantic naval battles of World War II **p. 59**

OBJECTIVES

Main Objective	The students will be asked to:
Appreciating the Choice of Language	<ul style="list-style-type: none">• determine the author's purpose in terms of language choice• appreciate and understand elements of the author's craft — mood

Other Objectives	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by reading to find supporting details
Understanding Sequence and Structure	<ul style="list-style-type: none">• use sequence of events to determine causes and effects

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

The subject of this theme is the sea. Canada is a maritime country, a fact some students may not be aware of. As a class project, the students could familiarize themselves with Canada's ongoing dependence on the sea, from the Maritimes to the West Coast to the northern frontier. Divide the class into three groups and have each group research one of the following topics:

- the role of the sea in Canada's past
- the significance of the sea in Canada's present (e.g. fishing, canning, tourism, etc.)
- the potential of the sea in Canada's future (e.g. exploration of northern resources, oil in Newfoundland waters, etc.)

Choose the five most important facts from each period. Label a map of Canada to indicate location and to illustrate how much we, as a nation, have in the past and will in the future depend on the sea. Keep this map visible in an activity centre created for this theme.

Discuss the questions in the introduction of the student text, page 37, with the students.

ONGOING ACTIVITIES FOR THE THEME

1. Since many of the selections in this theme involve ships, the students might profit from an in-depth look at vessels, past and present. Find any reference books on ships, and make a comparison between the facilities found on a ship from the period of "The Cook's Wife" and those found on the type of boat described in "Tanker Target." What advances in modern technology have been made since World War II? How would each of the above-mentioned stories have differed in their outcomes if they had had the modern equipment available today? Keep any illustrations of the different kinds of ships in an activity centre, so that the students can refer to them as they read about the various periods of shipping. Have students add illustrations of any other ships that interest them.

2. Create a media centre, representing radio, television, and the newspaper. Upon completion of each selection, have students prepare a brief news broadcast (or story) that would be appropriate for each type of media. Make sure they include the five W's in an interesting, informative format. Where appropriate, have them research any visual materials that might accompany the news items (e.g. pictures, maps). Discuss the differences between the three types of media and the guidelines for writing for each.

3. Collect as many records and songs as you can find about the sea and place them in a listening centre. Include examples of traditional ballads, folk songs, and modern rock. How do the various songwriters view the sea? How are the views different and how are they similar? Do today's songs offer a friendlier view of the sea? What would account for this change in attitude?

4. It would be helpful to students to give them some nautical terms used in the stories. Compile a student-made dictionary and use illustrations where they might be helpful. The following words might be included:

harbor's mouth	hatch coverings	tar
galley	rigging	porthole
spar	thwarts	glim
bulkhead	gunwales	aft
companionway	rudder	forehold
after ventilators	tiller	port bow
wheelhouse	bilge	stern
starboard side	knot	

Encourage students to add any other sea words that they encounter in their reading. After some entries are made, add other categories to the dictionary according to student suggestions.

5. Students might enjoy investigating strange appearances and disappearances at sea. In small groups, have students prepare reports on mysteries of the deep. Consider for investigation old wrecks, the Bermuda triangle, the lost world of Atlantis. After each report has been presented, encourage class discussion on probable explanations for the phenomenon.

6. Have as many as possible of the following titles available for students as extended reading throughout the theme.

Bibliography:

Babitt, Natalie. *The Eyes of the Amaryllis*. Farrar, Straus, and Giroux. 1977.

A story about a lost ship and the nature of love set in the 19th century.

Gr. 7-9.

*Barnhouse, Dorothy P. *Quest of the Golden Gannet*. Breakwater. 1979.

A young boy signs on to a ship bound for New Founde Lande in the 17th century.

Gr. 6-9.

*Boswell, William et al. *Crossroads 1: Canadian Stories, Poems, and Songs*. Van Nostrand Reinhold. 1979.

An illustrated portrayal of a variety of experiences which are familiar to Canadians.

Gr. 7-8.

*Feather, Jean Hayes. *Sawtooth Harbour Boy*. Nelson. 1973.

Life of a young Newfoundland boy in the early 1900's.

Gr. 5-8.

Fisher, Leonard Everett. *The Death of Evening Star: The Diary of a Young New England Whaler*. Doubleday. 1972.

A young cabin boy tells of life on a whaling ship in the 1840's.

Gr. 5-8.

Fox, Paula. *The Slave Dancer*. Bradbury Press. 1973.

Fourteen-year-old Jessie is pressed into service on a slave ship.

Gr. 6-8.

*Freeman, Bill. *First Spring on the Grand Banks*. James Lorimer. 1978.

Young John and Meg learn cod fishing in Nova Scotia.

Gr. 5-8.

*Freeman, Bill. *The Last Voyage Of The Scotian*. James Lorimer. 1976.

Two Ottawa teenagers are shanghaied onto a square-rigged ship heading for Jamaica.

Gr. 5-9.

*Gatenby, Greg. ed. *Whale Sound: An Anthology Of Poems About Whales And Dolphins*. J. J. Douglas. 1977.

An illustrated anthology of poems about marine animals.

Gr. 7 and up.

*Gledhill, Christopher. *Folk Songs of Prince Edward Island*. Square Deal, 2nd rev. ed. 1978.

A collection of 15 P.E.I. folk songs, most of which are adaptations of English or Irish ballads.

Gr. 7 and up.

Graham, Robin Lee. *The Boy Who Sailed Around the World Alone*. Golden Press. 1973.

A young Californian travels around the world on a five year journey.

Gr. 6 and up.

*Hines, Sherman. *Atlantic Canada*. Clarke, Irwin. 1979.

A photographic story of the Maritime provinces.

Grade 4 and up.

*Jeune, Paul. *Killer Whale: The Saga of Miracle*. McClelland & Stewart. 1979.

An account of the rescue of Miracle, a killer whale, now residing at Sealand in Victoria.

Gr. 8 and up.

Lasky, Kathryn. *Tall Ships*. Scribner. 1978.

The author utilizes information gleaned from old diaries and logs to re-create the era of the clipper ships.

Gr. 7-9.

*MacKean, Ray and Robert Percival. *The Little Boats: Inshore Fishing Craft of Atlantic Canada*. Brunswick Press. 1979.

"A small wooden boat is a wondrous object whose beauty is inseparable from its function."

General.

Monjo, F. N. *The Porcelain Pagoda*. Viking Press. 1976.

A fictional journal about a girl who travels to China and falls in love; set in the 19th century.

Gr. 7-9.

*Mowat, Farley. *The Black Joke*. McClelland & Stewart. 1962.

A high adventure tale of smuggling off the coast of modern day Newfoundland.

Gr. 7-9.

*Murphy, Barbara and Norman Baker. *Thor Heyerdahl and the Reed Boat RA*. Lippincott. 1974.

Explains Heyerdahl's voyage from Egypt to America for young readers.

Gr. 4-7.

*Newton, Michael. *Monsters, Mysteries & Man*. Addison-Wesley. 1979.

A well-researched account of human relationships with the unknown.

Grade 7 and up.

*Pullen, Hugh F. *The Sea Road To Halifax: Being an Account of the Lights and Buoys of Halifax Harbour*. Nova Scotia Museum. 1980.

A detailed record of the development and use of lights and buoys in Halifax Harbour.

Gr. 7 and up.

*Ryan, Shannon and Larry Small. *Haulin' Rope and Gaff: Songs and Poetry in the History of the Newfoundland Seal Fishery*. Breakwater Books. 1978.

An examination of the industry through ballad and poem with an introduction to the economic environment and Maritime customs.

Gr. 6 and up.

*Shipley, Nan. *The Blonde Voyageur*. Macmillan. 1971.

Josephine stows away on a supply ship to Fort Churchill disguised as boy.

Gr. 7-12.

*Wees, Frances Shelley. *Mystery of the Secret Tunnel*. Scholastic-TAB, Rev. ed. 1979.

An adventure story set in Newfoundland involving two siblings and lost treasure.

Gr. 4-8.

*Canadian Titles

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

The language activities in “The Sea is a Hungry Dog” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised/ E

Pages 34-35. Starting Point Activities

- 1. Page 35. The two poems will help establish both positive and negative feelings about the sea. In this context metaphors and repetition are studied.
- 3. Page 38. Farley Mowat’s story continues the study of repetition and metaphors in the tale of an adventure at sea. Nautical language and sentence structures are explored.
- 5. Page 46. The selections present varying feelings about the sea and what it does for us. The students study paragraph types and structure as they write about the sea.

Starting Points in Reading/ E

Pages 36-37. Chapter Opener; overview of the theme

- 2. Page 38. The selection, “Widow’s Walk,” includes a very good example of a metaphor that illustrates a negative feeling about the sea.
- 4. Pages 39 and 50. “The Cook’s Wife” and “Tanker Target” are both adventure tales set on the high seas.
- 6. Page 48. “A Nautical Extravaganza” takes a lighter, humorous look at the sea through a ballad “tall tale.”

Starting Points in Language Revised /E

7. Page 53. A more serious ballad tells of a tragic drowning at sea near Little Dover. Nova Scotia.
8. Page 49. A different kind of tragedy is dealt with in "Take Over Bos'n!"
9. Page 54. In a selection from *Pageant of B.C.*, Squamish native people of 1791 tell of their astonishment to see ships sailing into a harbor in Vancouver, B.C. The students study verb tenses and story view-points in this context.

Starting Points in Reading /E

10. Page 58. A very different kind of astonishment is revealed in Ray Bradbury's story, "The Fog Horn."

1. Widow's Walk / 38

Starting Points

Evidence of Canada's maritime history is visible throughout our coastal provinces. The following short excerpt from the book *The Salt Water Men* offers a small glimpse of the tragic nature of human experience with the sea. Survey the class to find out how most students feel about the oceans. Are any of the students sailors? Can they relate the feelings they experience when they are on the water? What is it about sailing that makes people go out again despite the dangers? Make a list of all the books and movies the students have read or seen about the sea. How many materials portray the sea as a friendly force? as a hostile force? The examples students suggest that treat the sea negatively will serve as a good background for this excerpt.

Talking Points

- What is meant by the phrase "neither idly built nor idly named"? (These galleries were built and named with a purpose, to show how many women were made widows because of deaths at sea.)
- Why did the women look toward a harbor's mouth "in vain"? (They were hoping against hope that their husbands would return.)
- Explain what the author means by the metaphor "the sea is made of mothers' tears." Use examples from the excerpt to illustrate your explanation. (Many mothers shed tears of grief for family who died at sea. Examples: the 26 families in Yarmouth must have included many mothers of sailors; tales of disaster came back to Canada from all parts of the world.)
- Use the To think about on page 38 of the student text to stimulate an interesting discussion regarding the personal situations of both the men away at sea and the women waiting for them to return.

Departure Points

Writing

- "The sea is made of mothers' tears" is an example of a metaphor. Make up other metaphors to describe the following: the wind, the prairies, a flood, a storm. Write them and share them with others.
- Change the metaphors you have composed to similes (which use the words "like" or "as"). Compare the effectiveness of each figure of speech. Which do you think is more effective?

Extended Reading

Have the book *The Salt Water Men* from which this excerpt is taken available in class. Students could read other selections from the book to investigate more about the sea.

Research

- Research the kinds of products shipped and the navigational routes Canadian sailors would have used in the late 1800's. What countries would Canadian ships have been most likely to visit? Make a list of the goods Canadians would have enjoyed because of these trading excursions.

2. The Cook's Wife / 39



Starting Points

As the introduction to the selection in the student text points out, this is a tale of exceptional bravery and endurance in the face of incredible odds. It is a poignant example of the courage that was necessary to live and survive the seafaring way of life in the last half of the nineteenth century. To help students appreciate the full extent of Sarah Farrington's ordeal, supply a list of nautical terms that they can research before they begin reading the selection. (See Ongoing Activities for the Theme for some suggested terms.) Once they have familiarized themselves with the type of vessel described in this story, they can read the story silently, taking perhaps two reading sessions to complete the selection. (The first section can end on page 43 – "There'll be a better harbor farther along." Have students suggest what will happen before they begin the last half of the story.)

Talking Points

- How can you explain Sarah's cheerful disposition at the very beginning of the story? (She was happy to be working, to be near her husband, and not left on shore to wait for his return.)
- What experience would Sarah have had nursing a sick person? (She had been on other sea voyages and had probably experienced various accidents where she was called upon to help.)
- What is a premonition? (a forewarning, a foreboding)
- At her husband's burial, why did Sarah feel that her cabin was the place for her tears? (She wanted to grieve in private.)
- How do you think the captain felt after the second death on board? (uneasy, fearful, cautious)
- Why was it unusual for a captain to consult with his crew? (In the latter part of the century, the captain was expected to know best and just give the orders.)
- When the first ship was sighted, what thoughts might the crew members have had, and how might they have changed by the dawn? (At first, they must have felt relief and joy; but when the ship did not appear, they must have become angry and concerned.)
- Why would Sarah not have bothered to learn much about boats? (Her duties were confined to the galley, and in those days it wasn't expected that women know more than they needed.)
- What would cause the men to jump overboard? (feeling of total despair which might lead to temporary insanity)
- What effect did Sarah's descriptions of his favorite foods have on the captain? (It got rid of the captain's apathy and caused him to feel emotion again; it gave him back his will to live.)

Skill Points

Comprehension

The key comprehension skills presented in this story are as follows:

use sequence of events to determine causes and effects

Recall that the story included many events. Establish that each event had a cause and a result or effect. Develop a co-operative chart of the events and their causes and effects. The chart might be similar to the following:

Event	Cause	Effect
A spar fell on a mate's foot.	A gale struck the ship.	Gangrene developed and he died.
Sarah's husband received a long gash in his leg.	A sudden roll of the ship flung him and made his knife slip.	He died from poison from the wound.
A boat was lowered into the water.	The fire was spreading on board the <i>Elwell</i> .	When Sarah was entering it, she sprained her ankle.
The boat ran into the rocky cliff of the shore.	They needed to bury two of the men.	They headed northward in the Straits.
Two more men died, and the rest "gave up."	The strict food rations weakened the occupants.	The captain said his only help now was Sarah.
Three men burst into wild screams and started to jump overboard.	They watched their two mates die during the night.	Sarah took the tiller, while the captain pulled the men back.
They buried the two dead men.	They landed on shore under the lee of an island.	They stayed for two weeks.
Four men die on shore.	They were too weak to look for food.	Only the captain, Sarah, and a young man remain.

They put into another rocky shelter along the coast.	They want to find food and bury the dead.	Sarah entertains the captain, keeps him sane, and gives him back his will to live.
The captain hauls the boat into the water again.	He thinks a bay or channel might lie beyond the headland and that ships might frequent the spot.	He sees the smoke of the steamer <i>Tropic</i> which saves the captain, Sarah, and the young sailor.

Vocabulary

Page 39

- By September, *Elwell* had discharged her cargo of timber in England, and was now putting out from Cardiff with coal for Valparaiso.
- The trip down through the North Atlantic and into the warmer southern waters was monotonously pleasant until they came off the mouth of the River Plate, on the eastern coast of South America.

Page 42

- It was so serious that he took the unusual step of holding a consultation with the crew.

Page 43

- Snow-covered mountains glared above rocky shores, and the treacherous harborage was lashed for two weeks after they reached it by rain, sleet, and hail.

To draw attention to word meanings use the following strategy. For the underlined words suggest that students look at each word's structure. What is the root? What other words do they know formed with the same root? In the case of "discharged" have students explore the meaning of the preface "dis" in words such as *dishonest*, *disagree*, *disappear*. By combining students' understanding of "dis" and "charge" and using the context clues of the ship and her cargo, students should have no trouble predicting the meaning of "discharged." Students could examine the meaning of "mono" in such words as *monorail*, *monologue*, and *monogamous*. Combining this preface with the root word "tone" students can predict the meaning of "monotonously." Have students predict what each word might mean and confirm their guesses by using the dictionary.

Page 41

- But he must have had a premonition of some sort, or at any rate he attached an odd importance to the casual happenings of the next two days.

Page 44

- Twisting with the wind and currents, the boat drove blindly through the rock-infested waters of the worst strait in the world.

Page 46

- "I then became despondent myself," says the captain in his account.

Have students search the text around each underlined word for clues to its meaning and then paraphrase the word. In the case of "premonition" students could combine the context clues with their understanding of the preface "pre" and the root word "monitor" to obtain its meaning. Students should adopt the strategy of putting themselves in the position of the captain and also use clues from the preceding sentences to obtain the meaning of the word "despondent."

Departure Points

Speaking /Listening

- What other jobs have hazards like the ones the sea presents? In what way are the jobs similar? In what ways are they different? What are some of the requirements needed to handle a risky job?

Writing

- Trace the journey of the *James W. Elwell* and her survivors in the lifeboat on a map. Mark the approximate time that was spent at the various locations. Are there any new cities or towns or settlements along this route that have arisen since the time of the story? If so add them.
- Imagine that a book publisher approached Sarah to write her account of the ordeal. Imagine that you are Sarah. Write a diary of the last few days before the rescue, including a description of how you felt when you realized that you were going to be rescued. How would this account differ from the previous diary entries?

3. A Nautical Extravaganza /48

Starting Points

This fanciful tall tale of the high seas, as pointed out in the introduction in the student text, is told in ballad form. An unusual storm results in some unusual happenings, and this exciting episode is most effectively presented in this simple narrative form. Students will benefit from investigating the origin of the ballad style and its application. The ballad had been described as a poem meant for singing and as one of the earliest forms of literature. Some characteristics common to ballads include the importance of the supernatural in events, an emphasis on physical courage and love, and the use of dialogue to develop action. Since the ballad is a result of an oral tradition, divide the class into groups of four and have each group read four stanzas aloud, emphasizing rhythm and punctuation cues. If any students run into reading or vocabulary difficulties, encourage other members of the group to help them.

Talking Points

- What was Captain Snook telling Bos’n Smith to do in preparation for the coming gale? (reinforce the sails)
- What things do you know could not possibly happen? (blowing the beard off the captain’s chin; blowing the cook out of the porthole)
- Why does the balladeer include these impossible events? (to make the story more fantastical, more incredible)
- What does the sailor claim in the last stanza? (that he couldn’t possibly tell anything but the truth)
- Use the To think about on page 49 of the student text to further discuss the ballad.

Departure Points

Extended Reading

- Find other ballads about the sea. Make a display for the rest of the class to share. Compare the ballads to “A Nautical Extravaganza.” Are they funny or are they serious in nature?

Writing

- Write a modern-day ballad on one of the following topics, making sure to include the elements of the ballad form you have learned:
 - a hurricane happening
 - an earthquake calamity
 - a tidal wave inundation
 - a snowstormy spectacle

Make the ballad a humorous, unlikely series of events.

4. Tanker Target /50



Starting Points

The naval battles waged during World War II were fierce and costly encounters. This selection is just one example of many such engagements, but one that has a happy ending. As background material for this story, discuss the strategic importance of the North Atlantic shipping lanes during World War II. Students will be better able to appreciate this survival saga once they have realized the importance of the convoys in the Battle of Britain, which enabled the Allied forces to continue the struggle. Are there any members in the community who might have served in the Canadian navy during World War II? If so, ask them to speak to the class about their wartime experiences, and their thoughts and reactions to the following story. They could bring naval memorabilia they might have. In order to establish the mood of impending disaster, read the first five paragraphs aloud as they follow in their books. Students could complete the reading of the selection on their own.

Talking Points

- What were some of the advantages and disadvantages of travelling in a convoy? (safety for merchant ships that were not properly armed; an easy target for the enemy once the convoy was sighted)
- Why do you think Captain Waite and his officers decided to head for home instead of returning to Newfoundland? (Answers will vary.)
- If you were one of the sailors, would you have voted for boarding the *San Demetrio* or for staying in the lifeboat? Give reasons for your decision. (Answers will vary.)
- Why did the men decide to wait until the morning to board the ship? (They wanted to see if the ship stayed afloat. The decision could be made for them if it sank.)
- How would the lifeboat's breaking away affect the men's outlook? (Since the choice of the two vessels was taken away when the lifeboat broke loose it made them more determined to save the ship.)
- How can you account for the men's enthusiasm despite injuries and poor health? (They all felt needed; they were all contributing and they all wanted to make it.)

- Do you think Hawkins and his men ever lost hope? What evidence is there to support your view? (It doesn't seem they ever lost hope, because they kept devising new ways to overcome hardships.)
- Why were the men of the *San Demetrio* determined to go from Ireland to their home under their own steam? (Their pride in their achievement demanded that they complete their voyage unaided.)
- Use the To think about on page 57 of the student text to further discuss the selection.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

locate specific information by reading to find supporting details

- Provide students with a list of the main ideas or events in the selection. For each one, have students reread sections of the selection to recall the details supporting it.
- Develop a co-operative chart listing the main ideas and their details. Main ideas and suggestions for details might be similar to the following:

Main Idea	Supporting Details
<i>San Demetrio</i> arrives in Halifax	where she came from, where she was going, what she was carrying
convoy begins Atlantic crossing	when, how many ships, the reason for the convoy
the enemy ship, <i>Admiral Scheer</i> is sighted	details of battle between the <i>Jervis Bay</i> and the <i>Admiral Scheer</i>
<i>Admiral Scheer</i> chases <i>San Demetrio</i> and shells her	details of the shelling and results
sailors abandon the <i>San Demetrio</i>	details of conditions on board the lifeboats
sailors sight the tanker and decide to reboard her	details of tanker's condition
sailors begin repairing the ship	details of the work they do
the ship starts to sail for home	details of hardships encountered along the way
the <i>San Demetrio</i> reaches home under her own power	details of the significance of this feat

Vocabulary

Page 50

- The men on watch muffled themselves against the biting wind and blew into their cupped hands to give some warmth to their stiffening fingers.

Page 51

- But alas, the evasive action was not to save the *San Demetrio*.
- A second salvo screeched through the air and a shell caused serious damage in the ship's forehold.
- He steamed on a course to intercept them.

Page 53

- First came a salvo of shells which straddled the tanker.
- Despite their waning strength, they fought to keep the boat from being swamped completely.

Page 55

The remnants of a Jacob's ladder, used when they abandoned ship, still hung over the stern.

Page 56

- At last they devised a fairly effective steering system out of back-up gear.

To draw attention to meanings of the underlined words, use the following strategy. Give students the following list of synonyms in scrambled order for the underlined words:

cut or torn roughly
 discharge of several guns at a time
 on both sides of
 dulled or deadened
 growing less, declining power
 stop or check
 getting away from by trickery
 thought out, planned
 the small parts left
 likely to happen soon
 destruction

Have students match the underlined word with its synonym using context clues to assist them.

Page 55

- The slightest spark and they and the ship would almost certainly vanish without a trace.
- The prospect of being able to stay safely on the ship seemed slim.

Ask students to paraphrase or give the meaning of the above sentences in their own words. Ask them to search around in the text and suggest what clues helped them to do this. Work with them to develop paraphrase with minimal overlap either in structure or vocabulary. For example, a paraphrase of the first sentence could be: If there was even a hint of fire, the ship and its crew would be completely destroyed.

Departure Points*Art*

- If you were on a sinking vessel, what items would you take with you before you had to abandon ship? Design a survival kit. How could you adapt this survival kit so that it would be suitable for any disaster or emergency situation?

Writing

- Imagine you are making a television play of the story. Commercials always appear at the point of greatest excitement (climax). What type of products do you think would be suitable to advertise during this type of television play? Write a fifteen-second commercial, promoting one of these products. (To do, page 57, student text)

Research

- Research Canada's role in the North Atlantic naval battles of World War II. What were some of our contributions regarding the forces and the ships we provided, and the battles we participated in? Make a display of any books, articles and stories you find on this subject.

5. The Fog Horn / 58



Starting Points

The introduction to this selection mentions the mysteries of the deep. The phenomenon Ray Bradbury describes in this story certainly fits the description. Students may already know some examples of monsters of the deep such as the Loch Ness monster. They might be interested in researching information about other such creatures. Have them investigate the physical and chemical properties of the environment at the bottom of the ocean. Once they have established the type of living environment that is possible, they could discuss kinds of plants, vegetation, and animals that exist at that depth. What properties would a living creature need to inhabit such a world? Their answers could lead to suggestions from students of the different kinds of creatures that could live at the bottom of the oceans. When they have completed reading this selection, students could consider the possible existence of such a monster. For the students to fully appreciate the drama of the selection, assign the parts of McDunn and Johnny to two students, while you read the narration.

Talking Points

- What kind of atmosphere does the author establish in the first paragraph of the story? (one of solitude, cold, loneliness; ripe for a strange happening)
- In what ways did McDunn think that the waves of the ocean were the same as snowflakes? (These two creations of nature are always changing, always showing different colors and shapes.)
- Why did McDunn turn cold when he witnessed the fish surfacing? (He was afraid because he realized something was wrong, but he didn't know what it was.)
- How did McDunn show his nervousness? (He puffed on his pipe and rambled on.)
- How did McDunn feel about the ocean? (He felt about it in a negative way because he thought that once the real secrets of the deep were discovered, people would know real terror.)
- Why did McDunn feel that Johnny would think him crazy if he told him about the strange occurrence before that evening? (McDunn thought it was such an unbelievable phenomenon that everyone would have to see it to believe it. Johnny would be seeing it that night.)
- Why did McDunn not choose a more cheerful sound for the fog horn? (He felt the lonely sound of the fog horn better represented the reality about the sea.)
- What conditions were necessary for the monster to appear? (cold, damp, foggy weather; the lighthouse signal-light flashing; the fog horn sounding)
- How do you think the monster felt seconds after McDunn switched off the fog horn? (angry, frustrated, enraged, tormented, bewildered)
- Why do you think the monster attacked the lighthouse? (Answers will vary.)
- Some of the information the students have gathered about the living environment of the ocean's depths will aid them in answering the question posed in the To think about on page 68 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this story are as follows:

- determine the author’s purpose in terms of language choice

appreciate and understand elements of the author’s craft –mood

Recall that the author frequently uses repetition through the story.

- Have students examine the bottom of page 61, page 62, and the top of page 63 to locate the various descriptions of the monster. Discuss the effect that the several descriptions have on the students.
- Have students reread the section of the story at the top of page 63 to recall the method the author uses to describe the communication between the monster and the foghorn.
- Ask students to skim the bottom of page 63 and the top of page 64 to note the repetition in describing the monster’s journey to the surface of the water. Discuss the effect the repetition has on them.

- Develop a co-operative chart listing these repetitions and their effects. The chart might look similar to the following:

Repetition	Effect
description of the monster when he first appears	The author creates an image of a very large animal, impressing the reader with its size.
description of the first communication between the monster and the foghorn	The author successfully creates a dialogue between the two without using words in direct quotes.
description of the monster's journey to the surface	The author creates the impression of a very long and difficult journey, prompting the reader to feel more sympathetic toward the monster.

- Students could skim the whole story to locate the various things he describes as being “lonely.” Have them discuss the effect the repetition of this word has on the mood (or feeling) of the selection.

Vocabulary

Page 60

- We ascended the eighty steps, talking and taking our time.
- It's happened three years now, and this is the only time anyone’s been here with me to verify it.

To expand students’ abilities to gain meanings from the underlined words use the following strategy. Have students use their own associations and context clues to elaborate meanings.

Can they find other words which are similar in form? Steer them to words such as *descent*, *verification*. Have them give synonyms for these words and test them in the original context to discover the network of meanings that develop with associated words.

Page 62

- The fog came and went about it, momentarily erasing its shape.

Page 63

- A cry came across a million years of water and mist. A cry so anguished and alone that it shuddered in my head and my body.

Have students paraphrase the above sentences in their own words. Discuss the meanings of these sentences, asking questions such as:

- How would the fog erase the shape of the creature?
- Why would there be “a million years” of water and mist?

Focus students’ attention on the paragraph at the bottom of page 66, beginning, “McDunn fumbled with the switch . . .” Discuss the paragraph giving particular attention to phrases and words such as “fishskin glittering in webs between the fingerlike projections,” “cauldron,” and “gnashed.”

Departure Points

Art

- In the To do activity on page 68 of the student text, students are asked to paint their artistic interpretation of the story mood. Have them discuss why they chose the particular colors they used. Establish associations between colors and emotions.

Speaking /Listening

- Have students create an on-the-spot radio interview as if they were reporters witnessing the last moments before the lighthouse was destroyed. They could interview the people present, establish the right mood with a tension-filled description of the scene, and provide the appropriate sound effects.

Writing

- Students could imagine they are travel agents who specialize in organizing unusual trips to strange places. Have them design brochures promoting the place where the events described in the story occurred. They could include any pictures they think would help draw the kind of clients interested in bizarre happenings, and highlight the most intriguing aspects of the events at the lighthouse in order to encourage tourists to visit the spot.

CULMINATING THE THEME

• A round table discussion on the subject of the sea has been ordered. The meeting of minds will have the following representatives in attendance:

Two captains of vessels in which some of the 26 sailors from Yarmouth perished

Captain John Wren of the *Elwell* and Sarah Farrington

Captain Snook and Bos'n Smith

Second Officer Hawkins of the *San Demetrio* and

Captain Fegan of the *Jervis Bay*

Mr. McDunn and the monster

These individuals will be presenting their views on the following topics:

the sea as a friend

the sea as a foe

the positive results of my experience with the sea

an evaluation of my experiences that would benefit others (suggestions for changes)

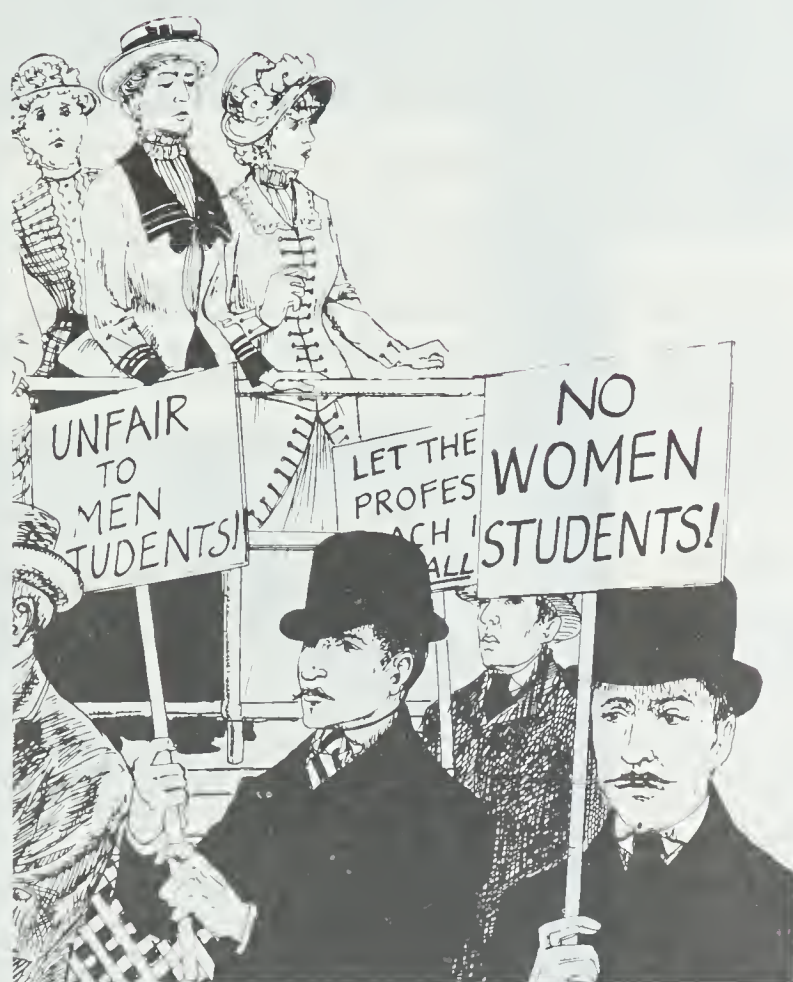
Any member of the audience is encouraged to question these men and women of the sea about their experiences with, and attitudes and feelings toward, the sea.

EVALUATING THE THEME

• In the "Summary Activity" on page 69 of the student text, students are asked to note language choice used in the selections and the effect on the reader of such devices as repetition and metaphor.

• The weather plays an important role in each of the selections in this theme. Students could make a chart listing the different weather conditions found in each selection. Beside each condition have them state how it caused the problem and how it influenced the outcome of the selection.

• Writers appeal to all our five senses (hearing, seeing, touching, smelling, tasting) when they wish to create a certain atmosphere. For each selection, have students list the words and expressions the author uses in describing the sea, and state what sense the author is appealing to. What senses would students include that the author hasn't used? Students could suggest some new words and phrases for these senses that would help build the atmosphere.



One Giant Leap

OVERVIEW

The individual's need for achievement has, in our past, resulted in many outstanding accomplishments. Whether a "first" was achieved in history, in the human struggle for freedom, or in sports, the selections in this theme provide very interesting reading. Selections present "first achievers" from different points of view: some of the remarkable figures in Canada's history, a courageous individual of our day, unknown heroes of World War II, and the potential first achievements of a futuristic society. The readings serve to demonstrate the qualities needed for the pioneering spirit and the heroic act. The fact that undaunted human spirit cannot be enslaved is illustrated in the heroism described in "Death of an Aircraft," page 72. The fact that it can't be defeated by illness is chronicled in June Callwood's article about Terry Fox, "He is More Than You Can See," page 75. The sense of achievement takes on physical properties in the story about "The Strongest Man in History," page 77, where the student will read about the unbelievable feats of Louis Cyr. "Ready for a New Body," page 81, suggests some unbelievable possibilities for first achievements somewhere in our future. Students will enjoy fantasizing about such opportunities for change. A pageant of achievements by some of our Canadian women pioneers is presented in three selections; "Canadians to be Proud of," page 87, "Emily Howard Jennings Stowe: Pioneer Woman Doctor," page 92, and "Brave Pioneer of the 1800's," page 103. In these selections students will get a glimpse of the struggles these women had to endure and overcome so that they could accomplish their goals. As the introduction in the student text indicates, students will be better able to understand and appreciate different kinds of achievements once they have completed and reflected upon the selections in this theme.

SPIL/R

Objectives

- using complex sentences
- writing a short historical saga
- understanding the word history of space words
- finding and organizing scientific information
- making lists
- using verbs in present perfect tense form

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction
 - excerpt from Time magazine p. 59
 - Saga — The Artistic Expression of a Far Northern People p. 66
 - from The Canadian Inventions Book p. 76
 - The Snowmobile p. 77
 - Canada's Space Arm p. 78
 - news articles p. 79, p. 80
 - fiction:
 - from Wilderness Women p. 60-63
 - from The Martian Chronicles p. 68-73
- developing writing skills
 - using complex sentences p. 64, **p. 60**
 - writing a short historical saga p. 67, **p. 62**
 - using verbs in the present perfect tense form p. 81, **p. 66**

Products

Speaking/Listening

- discussing excerpts p. 64, p. 74
- discussing characteristics p. 78
- discussing "feats" p. 81
- interviewing astronauts **p. 57**
- reporting on famous individuals **p. 58**
- discussing story episodes in sagas or ballads **p. 58**
- discussing word meanings in context **p. 59**
- outlining descriptions **p. 59**
- discussing poetic licence **p. 61**
- discussing the saga writer's role **p. 61**
- imagining explorer's emotions **p. 62**
- discussing the chronicle form **p. 63**
- discussing report research **p. 64**
- discussing news stories **p. 65**

Writing

- writing summary paragraphs p. 75
- writing imagined quotations **p. 57**
- writing diary accounts **p. 59**
- writing a descriptive paragraph from a specified point of view **p. 59**
- writing script scenes **p. 59**
- writing effective dialogue **p. 61**
- writing saga episodes **p. 62**
- writing about emotions **p. 62**
- writing research questions **p. 63**
- writing a research report **p. 64**
- writing about "firsts" **p. 66**

Research

- researching Mars p. 75
- researching space exploration **p. 57**
- researching quotations **p. 58**
- developing research methods **p. 64**
- researching inventions **p. 65**

Art

- illustrating a time chart **p. 57**

Drama

- dramatizing scenes **p. 59, p. 66**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

One Giant Leap

Focus:

achievers on land, on sea, in air — those who were “first”

Topics:

- pioneers
- sports figures
- great Canadian achievers

SPIR

Objectives

- locate specific information by reading to find supporting details
- reconstruct information by recording/organizing in
 - a character wheel
 - note form
- evaluate and judge ideas according to reality/fantasy

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selection
 - non-fiction:
 - “He is More Than You Can See” p. 75
 - Canadians to be Proud of p. 87
 - Emily Howard Jennings Stowe: Pioneer Woman Doctor p. 92
 - Brave Pioneer of the 1800's p. 103
 - fiction:
 - Ready for a New Body p. 81
 - poetry:
 - Death of an Aircraft p. 72
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/ word attack strategies (SKILL POINTS)
- additional reading on the theme p. 70, p. 71

Products

Speaking/Listening

- discussing language uses p. 74
- conducting various discussions p. 79, p. 83
- interviewing citizens p. 81
- giving a presentation p. 85

Writing

- writing a short article p. 80, p. 78
- writing the story of what happens next p. 86, p. 79
- listing famous Canadian women p. 91, p. 81
- writing questions to use for an interview p. 102, p. 83
- writing a five day diary account p. 104, p. 85
- writing a portrait file p. 74
- writing a fictional description p. 76
- writing observations on achievements p. 79
- writing a short report p. 85

Research

- researching a country's historic role p. 74
- researching the applications of Cancer Society funds p. 76
- researching specific Olympic training p. 78
- researching fashions p. 81
- researching women in medicine p. 83

Art

- designing a money-raising project p. 76
- making visual representations of weights p. 78

Extended Reading

- reading biographies of famous women p. 83

OBJECTIVES

Main Objective	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by reading to find supporting details• reconstruct information by recording/organizing in<ul style="list-style-type: none">- a character wheel- note form
Other Objectives	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas according to reality/fantasy

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Have students share their own personal experiences regarding outstanding individuals they have known or unique feats that have been performed. Who is the most unforgettable character they have ever met? they have ever read about? What makes him or her so unforgettable? What, if any, achievements were the people known for? Why do students judge their achievements as outstanding? What qualities of character did they exhibit as they achieved? Encourage students to include family and friends in their considerations. After the class has discussed the suggestions offered by students, have each student compile a Who's Who book of the twelve most unforgettable characters. For each entry, include the name, country of origin, picture (if possible), outstanding characteristics, and the major achievement or contribution. These entries will help students evaluate people and their accomplishments, and will add insight to each type of achievement presented in the selections of this theme.

ONGOING ACTIVITIES FOR THE THEME

1. Create a reading centre about heroes and heroines. Have students bring in as many comic books and comic strips as they can find on heroes, heroines, and their incredible feats. What personality characteristics do comic book heroes have? How are they physically depicted? What generalization can you make about the image of a hero as a result of observing these characters? At the end of the theme ask students:

"Did you apply these generalizations to some of the individuals you read about in this theme? Has your image of a hero changed at all as a consequence of the figures you have just read about? Do you see any harm in the kind of image the characters in the comic create?"

As another part of the reading centre, have students contribute other books, stories, and articles about outstanding achievers who represent the different categories of achievement included in this chapter. Among the achievement categories for which the students might consider bringing in materials are:

- other tales of heroic acts from World War II
- more stories on famous Canadian women pioneers
- different current newspaper and magazine articles on personalities who have exhibited bravery
- biographies of famous sports personalities, past and present

2. Upon completion of each selection, have students decide what are the outstanding characteristics of the major figure in the story. Ask them to bring in photographs from newspapers, magazines, and brochures that show this characteristic. For example, one of the outstanding characteristics of the resistance fighters in "Death of an Aircraft" is their bravery. A student might bring in a picture of the Allied invasion of Normandy as another example of bravery. Once the picture research has been completed, have students make a collage of the photographs and help them decide on the title for this collage.

3. When the students have finished each selection, they can discuss and prepare a script for the program "You Are There," in which they interview for radio or television the leading personality they have just read about. What else do they want to know about these people? What information would be most interesting for today's audience? What devices would they use to grab the audience's attention? Once students have finalized questions for the interview, have them dramatize it, using imagination and improvisation to supply some of the answers.

4. Begin a vocabulary bulletin board by brainstorming the word "hero" with students. Write all their brainstormed words on strips of paper and have a few students design the bulletin board by categorizing these strips in any way they choose. As students work through the theme continue to collect this vocabulary and periodically discuss the categories. Encourage students to categorize differently as necessary. Students should use this collected vocabulary as a reference for their own writing activities.

5. Have as many as possible of the following titles available for extended reading throughout the theme.

Bibliography:

Berry, Erick. *The Land and People of Iceland*. Lippincott. 1972.

A description of Icelandic history, geography, and culture.

Gr. 7-9.

*Berton, Pierre. *The Wild Frontier: More Tales from the Remarkable Past*. McClelland & Stewart. 1978.

Seven stories of the Canadian frontier which portray our forebears as rugged individualists.

Gr. 5 and up.

*Brown, J. J. *The Inventors: Great Ideas in Canadian Enterprise*. McClelland & Stewart. 1967.

Canada's little-known inventions and their inventors are profiled.

Gr. 5-8.

*Burnford, Sheila. *The Incredible Journey*. Paperjacks. 1973.

Two dogs and a cat travel through 250 miles of wilderness to reach home.

Gr. 4 and up.

Carter, Samuel. *Vikings Bold: Their Voyages and Adventures*. Crowell. 1972.

A discussion of the impact the Vikings had on various cultures and of where and why they journeyed.

Gr. 7-9.

*Coucill, Irma. *Founders and Guardians*. J. Wiley. 1978.

Brief biographies and portraits of Fathers of Confederation, Prime Ministers, and Governors General.

Gr. 5-8.

George, Jean Craighead. *Julie of the Wolves*. Harper. 1972.

A young Eskimo girl survives months of hardship in the wilderness.

Gr. 5-8.

*Gidmark, David. *Journey Across a Continent*.

Paperjacks. 1977.

A personal account of a bicycle trip across Canada.

Gr. 7 and up.

*Gilbert, John. *Builders of the West*. Collier-Macmillan. 1971.

Profiles of the men who helped open the Canadian West.

Gr. 4-7.

Golden, Frederic. *Colonies in Space: The Next Giant Step*. Harcourt Brace Jovanovich. 1977.

A discussion of the concept of cities in space—space shuttles, moon mining, space colonies, solar power stations, and the possibility of a federation of space states.

Gr. 7-9.

Golding, Morton J. *The Mystery of the Vikings in America*. Lippincott. 1973.

Based on primary sources, an account of the Viking exploration of North America.

Gr. 6 and up.

* Johnston, George. *The Greenlanders' Saga*. Oberon. 1976.

Based on original Norse manuscripts, a saga of voyages to Vineland.

Gr. 7 and up.

Mayer, Ann Margaret. *Sir Frederick Banting, Doctor Against Diabetes*. Creative Education, Inc. 1974.

Biography of Frederick Banting, the discoverer of insulin.

Gr. 4-7.

* Moodie, Susanna. *Roughing It in the Bush*. McClelland & Stewart. 1962.

An account of pioneer life, with all its hardships.

Gr. 6 and up.

* Peterson, Len. *Let's Make a World*. Playwright's Press. 1973.

A drama about creation as seen by Greek and Viking mythology and by modern science.

Gr. 5-8.

Seed, Suzanne. *Saturday's Child; 36 Women Talk About Their Jobs*. J. P. O'Hara. 1973.

Women in many occupations talk about difficulties, prejudices, and joys in jobs that are not traditional

"women's work".

Gr. 6-12.

* Stewart, Roderick. *Norman Bethune*. Fitzhenry & Whiteside. 1974.

Biography of the Canadian doctor who lived and worked in China.

Gr. 5-8.

Sutcliff, Rosemary. *Blood Feud*. Dutton. 1977.

A historical fiction of a blood feud and friendship.

Gr. 5-9.

* West, David. *Franklin and McClintock: Poems*. Intermedia Press, 1977.

A narrative poem about the two Arctic explorers.

Gr. 7 and up.

*Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The language activities in “One Giant Leap” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised /E

Pages 58-59. Starting Points Activities

1. Page 59-65. The first two accounts of giant leaps into unknown and uncharted territories allow students to view the adventurous spirit of an achiever.

2. Page 66. The history of sagas and the accompanying writing activities can serve as a starting point for researching the kinds of topics sagas are usually written about, and for finding other examples of sagas.

6. Page 68. Ray Bradbury’s science fiction story on the settling of Mars can promote a lively discussion on the “first” achievements that will be possible as a result of our future space explorations.

Starting Points in Reading /E

Pages 70-71. Chapter Opener; overview of the theme

3. Page 72. The selection “Death of an Aircraft” can be seen as a modern-day saga of the brave individuals of World War II.

4. Page 75. The selection “He is More Than You Can See” is an article depicting personal responses to disease.

5. Page 77. The sports hero is the subject of the selection “The Strongest Man in History.”

7. Page 81. An interesting look into the possibilities of altering the human body is presented in the science fiction selection “Ready for a New Body.”

Starting Points in Language Revised / E

8. Page 75. The writing activities on gathering information can lead to a report on planets that can support life.

9. Page 76. Three examples of Canadian ingenuity are presented, and can be a starting point for researching other outstanding twentieth century Canadian achievements that have resulted in a better way of life.

11. Page 79. The reading selections and activities offer an interesting look at some unusual accomplishments by today's Canadians.

Starting Points in Reading / E

10. Pages 87 and 92. Some pioneering achievements by Canadian women are chronicled in "Canadians to be Proud of," and "Emily Howard Jennings Stowe: Pioneer Woman Doctor."

12. Page 103. "Brave Pioneer of the 1800's" is a testimony to the little-known accomplishments of a settler from Canada's past.

1. Death of an Aircraft/72

Starting Points

As the introduction in the student text states, this poem describes an incident in the Cretan guerrilla resistance campaign against the Germans in World War II. The students might not be aware of the existence of such movements during the war and of their importance. Discuss the number of resistance campaigns that were established by the underground and in which countries they were organized. What were they resisting and what were they fighting for? What effect would their acts of sabotage have had on the Germans? On a map of Europe, label the countries that had organized resistance movements. In what ways would they have been able to help each other? (underground network) Which of these countries was first to defeat the German occupation? Once students have been made aware of the impact of the resistance movements, they will better appreciate the particular act of defiance described in the following poem. Since the poem borrows from the tradition of the saga, students will enjoy playing an active role in its reading. Ask for some volunteers to read aloud two stanzas at a time while the rest of the class follows in their books.

Talking Points

- What facts does the poet establish in the first couple of stanzas? (the downed plane; possible retaliation by the people of Crete)
- What retaliation did the Germans take after the burning of the plane? (They gathered the townsfolk and threatened them with execution for the act of sabotage.)
- What did the poet mean by "murder-station"? (points in town where the Germans were gathering the townsfolk for executions)
- What does the phrase "But not a Kastelian snapped an eye" tell you about the character of the people of Kastelo? (They were not afraid of possible death; they showed bravery and dignity.)
- What do you think would have made the other boy stay and die? (Answers will vary.)
- Which of the two boys do you think was braver and why? (Answers will vary.)
- Use the To think about on page 74 of the student text to further discuss the poem.

Departure Points

Research

- Research the role Crete played in the Allied invasion of Europe from North Africa, and present your report to the class.

Speaking/Listening

- Discuss the following question:
How does the poet use language to create vivid pictures and affect the reader emotionally? (To do, page 74, student text)

Writing

- Imagine that you are the organizer of a secret mission to sabotage an enemy factory manufacturing arms. What type of individuals would you recruit for your mission? What characteristics would they have to have? Create a portrait file of the five people you would choose and include their speciality and outstanding talent.

2. He is More Than You Can See/75



Starting Points

Terry Fox's courageous battle against cancer and his valiant efforts to raise money for cancer research are presented in the following feature article, written by broadcaster June Callwood. Terry's struggle has been well-documented by all media – film, television, radio, and newspapers. Consult the school or municipal library for examples of media coverage. Bring articles and related material to class and give students a chance to study this background information. Initiate a class discussion about the impressions they have of Terry as a result of the media coverage. What do they know about Terry as a person? as a victim of cancer? Students should read June Callwood's article to find out what more they can learn about Terry; what other insights the writer reveals about Terry's character and motivation.

Talking Points

- What was Terry's self-image before his leg was amputated? (athletic, in good physical condition, feeling and looking in top form)
- What declaration was Terry flaunting when he decided to run across the country in shorts? (that nothing had changed, that one leg was more than two)
- In what way do you think Terry achieved a change in our attitudes toward amputation? (By revealing his amputated limb, he made the rest of us confront the reality of it, and he made us realize that amputees are capable of gruelling physical activity that many full-bodied people couldn't normally do.)
- What did the author mean when she stated that Terry "matters"? (He had made his mark in the world and had affected others, so that we care about what happens to him.)
- Use the question posed in To think about on page 76 of the student text to further evaluate Terry as a hero. What criteria do students use if they agree with the statement?

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

locate specific information by reading to find supporting details

- Recall the question posed in the introduction to the article.
- Discuss the fact that June Callwood used many effective colorful words and phrases to pull at our emotions.
- Have students reread sections of the article to draw up a list of these emotion-drawing words.
- Develop a co-operative list of words. The list might be similar to the following:

"endowed with . . . superb reflexes, handsomeness"

"marvelous athlete"

"one leg is not less than two; it is more"

"an undiminished, unquenchable Terry Fox"

"he showed cancer . . . can't defeat the spirit"

"an obsession that took him . . . beyond the edge of endurance"

"he is unique"

"whole-hearted and unashamed"

Have students summarize the effect of these words on them by describing the image Callwood succeeds in creating of the kind of person Terry is.

3. The Strongest Man in History/77



Departure Points

Writing

• Imagine that you were one of the spectators watching Terry run during the last week of the Marathon of Hope. Write a description of this scene, including your thoughts, the crowd's reaction, and Terry's visible condition as he passed by.

Art

• What could you and your fellow classmates do to show your support of Terry's cause? Design a class project to help raise money for the Marathon of Hope.

Research

• Get in touch with the Canadian Cancer Society to find out what is done with the funds raised by such people as Terry Fox. Ask for information regarding facilities and aid to victims of cancer. If possible, invite a representative from the C.C.S. to talk to the class.

Starting Points

As the title indicates, this selection is about a legendary figure in Canadian sports history, Louis Cyr. This incredible man of strength showed the public at the turn of the century what the human body is capable of. Students might be interested to discover what is involved in weight-lifting and muscle-building. Do any students participate in wrestling, weight-lifting, muscle-building or gymnastics? From their experience, have them explain how long it takes to train the body to perform difficult feats. If possible, invite a professional gymnast or wrestler to discuss the body training necessary for muscle-building. Students will then have a clearer understanding of the spectacular feats of strength performed by Louis Cyr. Discuss with students the meaning of the words "pressed" and "flexed". Have a student demonstrate "flexed" to ensure understanding of the term. As students read the selection have them note several of Cyr's most amazing feats.

Talking Points

- What did Louis Cyr do to become a legend? (He accomplished outstanding feats of physical strength.)
- What did the writer mean by "the niche of the grand Canadian at the summit of the Olympus of strength?" (the place, established by Louis Cyr, at the pinnacle of achievements of strength)
- How would you account for Louis' modest manner? (He didn't believe he was doing anything spectacular – just what came naturally to him.)
- Where do you think Louis would have performed his incredible feats? (shows, circuses, carnivals, contests)
- Do you think if Louis Cyr were a popular sports figure today, doing his fantastic feats of strength, he would be any different? (Answers will vary.)
- Use the To think about on page 80 of the student text to help the students evaluate the importance of physical and mental greatness.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

locate specific information by reading to find supporting details

- Refer to the discussion on physical conditioning in the Starting Points.

- Discuss the fact that there are seven feats mentioned in the selection. Have students list the numbers one to seven on a page. Beside each number, have them specify which part of the body was primarily involved in that particular feat of strength and what lift was accomplished. Their lists should look similar to the following:

1. back – 2¼ t
2. arm – 74 kg, 36 times
3. two hands – 854 kg; one hand – 444 kg; one finger – 240 kg
4. arm – 195 kg
5. back – 1¼ t
6. arm – 540 kg
7. hair – weight unspecified

- Have students decide which was the greatest feat of strength and give reasons to support their choice.

Vocabulary

Page 77

- La Patrie titled its obituary column of November 11, 1912 with prophetic words: Louis Cyr is now a legend.

Page 79

- Both believed that they would be saved by their scientific knowledge and that they would topple the human mountain; but both were flattened by the fatal bear-hug as applied by Louis.

- He was very proud of his long Samson-like hair.

To draw attention to the meanings of the underlined words, use the following strategy. Have students use their own associations to elaborate the meanings of the underlined words. In the case of “La Patrie” have students suggest what the name of the paper tells them about the place where Louis lived.

Is “fatal bear-hug” meant to be taken literally? Did Louis Cyr really kill his opponents using the bear-hug? Why does the author use the word “fatal?” What is the allusion to “Samson-like” hair? Who was Samson? What was his hair like? Have students give synonyms for the underlined words and test them in the original context.

4. Ready for a New Body/ 81



Departure Points

Research

•How would Louis Cyr's training be different if he were an athlete today? Research the training program for an Olympic weight-lifter. What special needs do these individuals have? How much time is involved on a daily basis? in terms of years? Devise a training program for Louis Cyr as if he were going to compete in the 1984 Olympics. Include the kind of diet he would have to follow, the exercise schedule he would have to maintain, and the mental preparation you feel is necessary to make an outstanding athlete.

Art

•Using the description provided in each feat listed, draw a visual representation of each of Louis Cyr's achievements. You will be better able to understand the extent of this man's strength if you substitute a known item that is the equivalent of each weight mentioned. For example, if Louis lifted 240 kg with one finger, picture him lifting two football linemen, each weighing 120 kg, with one finger.

Writing

•Write a short article about Louis Cyr for a book of records. Be sure to include comments about his character. (To do, page 80, student text)

Starting Points

This futuristic tale of medical advancements fantasizes about the possibility of assuming new identities for varying purposes. Although this is a science fiction account of such a possibility, students might benefit from applying their imagination to the world around them. Is there anything about their bodies they would like to change? To what would they change it and for what reason? What does the body change represent to them? As an extension of this discussion, ask the students to associate some characteristics of the body with some professions. For example, a mountain-climber should have a good set of lungs with a large air capacity. When a list of these associations has been compiled, students could create a composite portrait file for a person who has the right body for each job. Have them read the selection to find out how the character, Ken, is a product of just such a file.

Talking Points

- What clues does the writer give you about Ken's character that make him suitable for his job? (He's a loner; "This was the life . . . No one around.")
- Why is such a character suitable for his line of work? (He has no ties; he's the kind of person who can assume different identities without any questions.)
- Who do you think was behind the Pentag organization? (Answers will vary.)
- What type of body did Ken need for the Canadian job? (one with low body metabolism; could withstand great cold, little sleep)
- How do you know Ken enjoyed the work he did for Pentag? (He was anxious for his next job; he liked the excitement that his life with Pentag brought.)
- Why would it be an advantage to have memory loss after each refit? (so that the agent wouldn't remember previous jobs; good for Pentag security)
- What kind of details would be included on the job card for David West? (background, personality and physical traits, purpose of new job, method of execution)
- In what situations would it be beneficial to be a good looking man with a dazzling smile? (Answers will vary.)
- Refer to the question in To think about on page 86 of the student text for further discussion of the character of ZB4.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

evaluate and judge ideas according to reality/ fantasy

- Discuss the fact that this story has a combination of details, some of which could be fact and some which are definitely fantasy.
- Develop a co-operative chart that lists the ideas under their correct headings: Fact or Fantasy. The chart might look similar to the following:

Fact	Fantasy
Ken goes for a swim and decides he doesn't like his legs.	
	He finds he never felt at home in his body, not even when he saw it for the first time ten weeks ago; he wasn't paid to like his body — just to put up with it and use it for a few weeks.
Ken spent six weeks near the North Pole; his body had stood up to the test. Ken was having a rest by the sea, swimming and sleeping when he became concerned about getting a sunburn	
	Ken realized it didn't matter if his body got sunburned since he would be getting a refit soon.
The thought of a new job "went to his head like wine."	
	Ken got a body refit and rested for a week until he was all right again.
Ken was to find out about a gas so deadly that one drop of it would wipe out a town.	
	Ken went into Room 20 and sat down in a learning chair to find out about his job.
For the next few weeks he would be handsome David West, the man with the dazzling smile.	

- Students could discuss whether they would enjoy being part of Ken's world. What might be some of the advantages? some of the disadvantages?

Departure Points

Writing

• What scientific or medical advancement would you like to see happen? How beneficial would it be to the human race? What would be the long-term implications of such an advancement? Write your observations on a chart with the headings:

Type of Advancement Its benefits Its effects

Compare your choices with those of your classmates and discuss your varying opinions.

• Write the story about what happens in the next week in the life of David West. (To do, page 86, student text)

Speaking/Listening

• Have a panel including the Six Million Dollar Man, the Bionic Woman, and the character Ken discuss the following points:

- the advantages and the limitations of bionics
- how they have learned to cope with their unusual bodies in daily living
- what their feelings are on human vs. machine bodies.

5. Canadians to be Proud of / 87

Starting Points

This selection lists some of the great achievements by the women of Canada. It will help shed some light on the number of contributions Canadian women have made to our history. Students can bring their own knowledge of famous Canadian women to an introductory discussion of these individuals. What names of famous Canadian female achievers can they think of? What were their accomplishments? What were the dates of their achievements? From these suggestions, can the class make any general observations about these women? Which is the earliest date mentioned? Why is it so recent? How would students account for the lack of information about Canada's female pioneers? When students read about the names and achievements of the women included in the selection, have them see if they can find any names already mentioned by the class.

Talking Points

- What kinds of achievements were listed for the years 1769-1882? (writing and publishing achievements)
- How many women are listed before the 1900's? (seven) How many are listed after the 1900's? (twenty-four) Which decade lists the most achievements? (the decade of the 1970's)
- What factors do you feel might have contributed to the increase in the number of accomplishments? (Answers will vary.)
- In what year did women enter politics? (1917 – elections of first female members to the Alberta legislature)
- What kinds of "first" accomplishments are mentioned? (first woman pilot – Alys McKey Bryant; first stenographer in the Canadian west – Cora Hind; first woman to graduate in medicine from a Canadian university – Augusta Stowe-Gullen; first woman police magistrate – Emily Murphy; first member of parliament – Agnes Macphail)
- What kind of character would Nellie McClung have had in order to be a "champion of women's rights in Canada" in the 1930's? (Answers will vary.)
- Use the To think about on page 91 of the student text to expand on the idea of the pioneering spirit.

Skill Points

Comprehension

The key comprehension skill presented in this selection is:

locate specific information by reading to find supporting details

- Recall the different areas of accomplishment for these women.
- Establish main headings or main ideas under which the various accomplishments could be categorized. These headings might be similar to the following:
 - Literature (Writing, Publishing, Journalism)
 - Politics
 - Sports
 - Professions (Medicine, Art, Flying)
- Have students categorize each of the accomplishments in the article under the appropriate headings by listing the date and the person's name.
- Students could summarize the information by stating which fields had the greatest number of women achievers. They could also state the field in which they themselves might like to become achievers, and why.

6. Emily Howard Jennings Stowe: Pioneer Woman Doctor/ 92



Departure Points

Speaking/Listening

- Interview some senior citizens to discover what their attitudes on the woman's role and her place were during the time they were in high school. How many of the women planned on going to university? What professions were considered possible? Contrast the results of this interview with that of one you conduct with some of the students in the younger grades. What are some of their expectations? What sort of careers do the girls hope to pursue? Discuss the findings in class and suggest some reasons for the changes in attitudes.

Writing

- Add to the list famous Canadian women that you know. Consider your community. (To do, page 91, student text) Include any people you know who qualify for the list.

Research

- Clothes are said to reflect the times. Find as many pictures and photographs as possible on changing fashions since 1900 and organize a pictorial fashion show to illustrate our changing attitudes about clothes. What are some of the most dramatic contrasts between the clothes worn by a teenager in 1901 and in 1981? What do they reflect about our society's changes?

Starting Points

The courageous and determined spirit of one of our first champions of women's rights is heralded in this selection on Canada's first woman doctor. This biography tells of the hardships, the animosity, and the resistance Dr. Stowe encountered as she tried to practise her profession. Do students take it for granted that all professions are open to both males and females? How many students go to a woman doctor? Can they name any occupations that have been dominated by men but have recently attracted women? What has changed to interest women in these occupations? What, if any, special training is necessary? Record these occupations on a chart. Extend this list by including occupations that are still male-dominated. What changes would be necessary so that women might be included?

Having established today's changing attitudes about working women, have students read the following selection to discover the stamina and the determination that was necessary to fight the first battles of sexual discrimination in the medical profession. Encourage students to refer to the marginal notes accompanying the selection.

Talking Points

- What type of doctor would have been angry to read Dr. Stowe's newspaper advertisement? (someone who didn't want women in the medical profession)
- What attitudes about women did the jokes that flew around Toronto reflect? (that women were frivolous, unthinking, weak-minded, indecisive)
- How did Hannah and Solomon Jennings' belief in the equality of women affect Dr. Stowe's upbringing? (She was brought up to believe that she could do or be anything, and so she became Canada's first woman doctor.)

- What did becoming the first woman principal of a public school in Canada prove to Emily? (that just because it had never happened before did not mean she couldn't do it)
- Why were well brought-up Victorian women "not meant to know much about the human body and how it worked"? (The subject matter was considered to be too indelicate and immodest for the Victorian woman's sensibilities.)
- How did Dr. Stowe's determination to become a doctor affect her family? (They had to learn to get along without her while she pursued her studies.)
- What would be the major purpose of an organization such as the College of Physicians and Surgeons? (establishing and maintaining medical standards) Do you feel such organizations are necessary? (Answers will vary.)
- What do you think was the real reason behind the male medical students' strike? (It was a last, desperate attempt to remove women from medical school by claiming their presence affected the quality of the education.)
- Why was it essential for women to be allowed to vote? (so they could start to change the laws made by "male man")
- Use the To think about on page 102 of the student text to further examine Dr. Stowe's qualities.

Skill Points

Comprehension

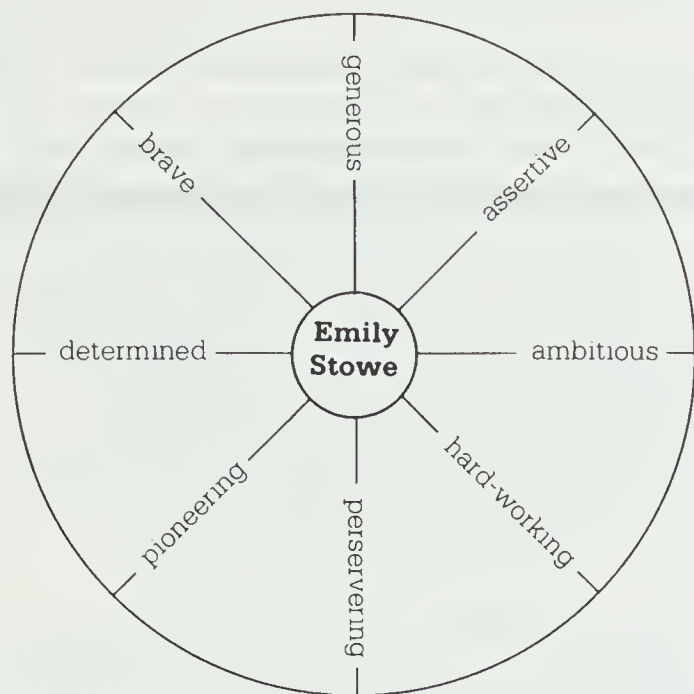
The key comprehension skills presented in this selection are:

locate specific information by reading to find supporting details

reconstruct information by recording/organizing in a character wheel

- Recall the notes about Dr. Emily Stowe's strength of character in the introduction to the selection on page 92.
- Establish that the reader learns about many of Emily Stowe's activities proving her strength of character.
- Develop a co-operative list of these character-revealing activities. The list might be similar to the following:
 - 1846 – Emily, age sixteen, becomes a teacher at the local school
 - 1854 – Emily is appointed principal of the Brantford Public School, the first woman in Canada to have this position; Emily attends a women's medical college in New York, leaving her family in the care of a sister
 - 1867 – Emily, the first Canadian woman to have her M.D., opens an office in Toronto
 - Emily attends courses at an Ontario medical college
 - 1880 – Emily is finally awarded a license to practise medicine in Ontario
 - Emily sends her daughter Augusta to medical school
 - Emily inspires the building of the Women's Medical College at the University of Toronto
 - Emily puts her husband through dental school
 - Emily works hard for women's rights, especially the right to vote

•Reconstruct the information from this list of characteristics by developing a character wheel for Emily Stowe. The wheel might look similar to the following:



Vocabulary

Page 98

•By making all outsiders take a short course in Ontario and then pass an exam, they could be certain that all people licensed as doctors would come up to scratch.

•And as for the law – it had been formed by what she called “male man” for the convenience of male man, and it had been framed in such a way that it was impossible for her to object.

Page 101

•Between them they only had a handful of students at first, but that was of no account.

To develop students' ability to gain meaning from print ask them to paraphrase the above sentences in their own words. Work with students to develop paraphrase with minimal overlap either in structure or vocabulary. For example, a paraphrase of the first sentence could be:

They required all doctors from outside Ontario to take a course followed by an exam so that all the doctors in Ontario would be equally qualified.

Page 102

•So indeed she was. As a woman doctor. As a suffragette. And perhaps most of all as a person.

Using the context of the article material preceeding this sentence, students should have no difficulty finding clues to unlock the meaning of the underlined word above. Have students predict what the word might mean and confirm their guess by using the dictionary.

Departure Points

Research

•Research the contributions the following women made to the medical profession:

Florence Nightingale, Elizabeth Bagshaw, Augusta Stowe

Speaking/Listening

•Hold a “meeting of the minds” discussion with Clara Barton, Florence Nightingale, Elizabeth Bagshaw, Emily Stowe, and Augusta Stowe. Compare their views on women in the medical profession. What were some common obstacles they encountered? How would they feel about today's medical profession? Invite a female member of the medical profession to sit in on the meeting so that she can add a modern perspective to the discussion.

Writing

•You are an interviewer preparing to talk with Dr. Emily Stowe. What aspects of her life will you focus on in your interview? Write down the questions you intend to ask. (To do, page 102, student text)

Extended Reading

•Bring other biographies of famous women to class and make a display of them. Include stories, books, and articles on successful women, past and present. What different occupations are represented?

7. Brave Pioneer of the 1800's/103



Starting Points

Have the students discuss their morning routines –what they do before they get to school. List these actions in one column. In the second column, list the modern convenience that made the action possible. For example, if they washed their faces and brushed their teeth, they would have used electricity and plumbing. For the third column, ask students to suggest ways in which students might have completed the same action if they were pioneers without the modern conveniences.

Canada's pioneering history includes many fine examples of courageous women who battled a hostile land and a harsh climate when they tried to establish a homestead in the young nation. This selection relates the struggles of one of these unsung heroines, Catherine Schubert, who settled in British Columbia in the 1860's. If students have taken the opportunity to assess what life was like in the 1800's, they will quickly realize the limitations and difficulties of pioneer life when they compare their daily routines with those of the early settlers. What sort of modern conveniences do students take for granted? How would their daily lives be affected if they didn't enjoy these conveniences? Have students think about these questions as they read the selection.

Talking Points

- What does Catherine's early history reveal about her character? (She was strong and tough to have survived the potato famine and the forty days of the Altantic crossing.)
- How do you know that Catherine felt strong ties with her family in Ireland? (She sent money home to help the members of her family survive the famine.)
- Why do you think Catherine worked so hard to start a school in Kamloops? (She understood the importance of education because, having taken a course in domestic science, she could find a job and earn a living.)
- Use the To think about on page 104 of the student text to further explore Catherine's character.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

locate specific information by reading to find supporting details

reconstruct information by recording in note form

- Recall the note in the introduction to the selection about "individuals who overcame extreme adversities."
 - Review points raised by students in Starting Points about the differences between their everyday experiences and those of Catherine Schubert.
 - Discuss the major events in Catherine's lifetime and some of the hardships she experienced related to these events. Students should reread sections of the biography to recall the details of these events.
 - Suggest that students reconstruct this information by recording it in note form, using the event as a heading and listing the hardship details under the headings.
- Notes might look similar to the following:
- Went to United States at age sixteen.
 - spent forty days in the crowded, filthy hold of a shipTravelled with her husband and three children from Fort Garry to Kamloops.
 - plagued by mosquitoes, black-flies, hornets, freezing winds, sandstorms, rock-slides
 - was the only woman in the group of travellers
 - carried two small children in panniers on either side of her saddle
 - experienced twenty days of rain, rapids, fallen trees, and boulders in the forest of B.C.
 - had to eat rose-hips and lichen for nourishment
- Students could summarize this activity by stating in their own words Catherine Schubert's achievements.

Vocabulary

Page 103

- In 1845 when a world-wide potato famine had caused three years of starvation and disease, thousands left Ireland for America.
- Catherine, who had taken a government domestic science course, went to America at 16, spending forty days in the crowded, filthy hold of a ship.
- She finally agreed to be matron of a school for fifty girls at the request of the Kamloops Board of Education.

To develop students' ability to work with the above underlined words, have them study the context of each word. In the case of domestic science, students could use their own associations with "domestic" to elaborate its meaning. Students could give a synonym for each word, test it in the original context, and confirm their synonym with the dictionary definition.

Page 104

- Twenty days of rain, rapids, fallen trees and boulders in the forest of B.C. slowed them and hunger forced them to eat rose hips and lichen and to kill their animals for food.

Suggest that students predict what the underlined plant-related names might mean. Have them look up the meanings of each word to obtain the exact meaning. Not all dictionaries list rose-hips. If students have difficulty locating the term in their dictionaries, tell them it means the fleshy bright-colored fruit of the rose.

Departure Points

Writing

- Trace Catherine Schubert's journey across the Prairies on a map. What other geographical obstacles not mentioned in the selection would the Schubert family have encountered? Are there numerous communities that have been established along their route? What are their major industries? Could any of these industries be traced back to pioneering times? Write a short report on the effects of pioneering routes on present-day communities.
- Choose any five days in the life of Catherine or Augustus Schubert. Imagine that you are on the journey from Fort Garry to Kamloops. What would be your impressions? Write them in the form of a diary. (To do, page 104, student text)

Speaking/Listening

- Prepare a multi-media presentation on the life of Catherine Schubert. It could be in the form of a documentary play using filmstrip creations students have drawn, audio effects they have added, and dramatizations of episodes in her life they have scripted. Present this to the class.

CULMINATING THE THEME

•The National Institute of Achievement Recognition has commissioned the class to create a mural that will be a testimony to the individuals who took “one giant leap.” Choose one achievement from each selection in this theme to represent the adventuresome and pioneering spirit of those who made the giant step. Find pictures, sketches, photographs, and illustrations in newspapers, magazines, and picture files that can be used to illustrate these achievements. Place them in chronological order according to the date of the achievement, finishing with the composite body of a person of the future. As you are mounting these pictures on your mural, try to create a design that reflects the continuity of human achievements so that the observer of your mural will recognize our capacity for greater and greater achievement.

EVALUATING THE THEME

•The “Summary Activity” on page 105 of the student text deals with student-generated descriptions of some of the characters who have taken “one giant leap.” The list might be completed as follows:

Name	Adjectives
Terry Fox	determined, courageous, generous
Louis Cyr	humble, strong, proud
Emily Stowe	smart, stubborn, brave
Catherine Schubert	courageous, stalwart, dedicated



Just When I Could Stand It No Longer . . .

OVERVIEW

Stories filled with suspense have a powerful appeal to the vivid imaginations of teen-agers. The selections in this chapter spark the students' curiosity, feelings, and total pleasure for the unknown.

In "The Ghost of Reddleman Lane," page 108, a young man's unbounded curiosity about a legendary ghost leads him on an eerie midnight adventure. The precocious, self-possessed young lady in "The Open Window," page 118, cleverly convinces a nervous, middle-aged man of the existence of ghosts in the family. And in the third story, "The Weeping Ghost of Anse Pleureuse," page 130, a priest unravels the knot of fear that binds the small, haunted Canadian village. Students identify with courage and bravery. They are intrigued by weird and uncanny life experiences.

Three poems, "O What is That Sound?" page 117, "The Highwayman," page 124, and "The Listeners," page 129, also captivate young readers with their vivid atmospheres and compelling stories. All of the above selections help students come to terms with suspense which is found in many human situations.

SPIL/R

Objectives

- understanding the word history of aviation language
- noticing ways in which an author builds suspense
- understanding the punctuation and style of a TV script
- understanding terms used in writing for TV
- understanding the characteristics of a TV script
- writing a TV script
- achieving logical sequence by using time order
- listing adjectives and verbs that suggest tension and suspense
- writing a suspense story
- using compound and complex sentences

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
 - from Flight into Danger p. 83-91
 - from The Birds p. 94
 - from Mystery at Saint-Hilaire p. 96
 - from Terror p. 96
 - poetry:
 - The Walker of the Snow p. 98-99
- developing writing skills
 - writing a TV script p. 93, **p. 72**
 - achieving logical sequence by using time order p. 97, **p. 74**
 - writing a suspense story p. 100, **p. 77**
 - additional reading on the theme **p. 79**

Products

Speaking/Listening

- discussing excerpts p. 92-93, p. 97
- discussing sequels p. 97
- discussing students' definitions of suspense **p. 68**
- classifying suspenseful stories **p. 68**
- identifying techniques **p. 69**
- locating selection techniques **p. 70**
- discussing tension points **p. 71**
- discussing technical vocabulary **p. 71**
- discussing dialogue in different media **p. 72**
- discussing tension points **p. 73**
- discussing time order **p. 74, p. 75**
- comparing story sequences **p. 75**
- comparing suspense techniques and dramatic monologues **p. 76**
- discussing language use **p. 76**
- reviewing elements of suspense **p. 77**
- reading a poem dramatically **p. 78**

Writing

- writing a television play p. 93, **p. 72**
- writing a narrative sequel p. 97
- writing a suspense story p. 100, **p. 77**
- writing a description of favorite suspense examples **p. 68**
- preparing a suspense checklist **p. 69**
- writing descriptive paragraphs **p. 72, p. 79**
- writing radio drama scripts **p. 75**
- paraphrasing poetry **p. 76**
- using suspense techniques **p. 77**
- creating a dramatic monologue **p. 78**
- rewriting stories **p. 79**

Drama

- dramatizing a suspenseful scenario **p. 69**
- dramatizing selections **p. 69, p. 71**
- dramatizing a student-written script **p. 73**
- dramatizing a radio script **p. 75**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Just When I Could Stand It No Longer...

Focus:

techniques writers use to develop suspense and effective uses of language are examined in various forms of prose and poetry

Topics:

● suspense stories ● poems ● non-fiction ● plays

SPIR

Objectives

- appreciate and understand elements of the author's craft — the development of suspense
- gain understanding of details which lead to characterization
- gain literal and inferential comprehension of sequence of events

Experiences

- relating ideas to be experienced in selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - The Ghost of Reddleman Lane p. 108
 - The Open Window p. 119
 - The Weeping Ghost of Anse Pleureuse p. 130
 - poetry:
 - O What is That Sound? p. 117
 - The Highwayman p. 124
 - The Listeners p. 129
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 91

Products

Speaking/Listening

- discussing suspense indicators p. 116
- discussing repetition p. 117, p. 97
- discussing language use p. 123, p. 99
- discussing descriptions p. 128, p. 101
- reading a poem aloud p. 129, p. 102, p. 104
- discussing whether the reddleman should have received his penalty p. 96
- interviewing on a talk show p. 99
- choral reading a poem p. 101

Writing

- writing a story ending p. 136
- writing a second chapter p. 96
- writing about the reddleman p. 96
- using repetition in writing p. 97
- writing a new story ending p. 99, p. 104
- writing a fictional letter p. 99, p. 104
- rewriting the main points p. 101
- writing a news article p. 102
- writing diary pages p. 102
- writing a notice p. 102
- writing a paragraph p. 104
- composing a new town name p. 104

Research

- researching a reddleman p. 96
- researching hangings p. 96

Drama

- dramatizing a poem p. 97
- dramatizing a suspense story p. 99
- dramatizing a discussion p. 101, p. 104

Art

- creating a "Man Wanted" poster p. 96
- designing a tourist advertisement p. 96
- illustrating a poem p. 102

OBJECTIVES

Main Objective	The students will be asked to:
Appreciating the Choice of Language	<ul style="list-style-type: none">• appreciate and understand elements of the author’s craft — the development of suspense

Other Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details which lead to characterization
Understanding Sequence and Structure	<ul style="list-style-type: none">• gain literal and inferential comprehension of sequence of events

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Have students look carefully at the illustration on page 106 and comment on what they think is happening to the boy. Why is he reacting the way he is? What is he feeling about what he is reading? What type of story could cause him to feel that way? Ask each student to write down the name of something they have read that has gripped them the same way. Share the student responses. What other media make use of suspense? (television, movies, radio, theatre). Talk about examples of these media seen by the students. What made each example exciting and filled with suspense? Ask students to make a list of weekly television shows that they feel are particularly gripping or compelling. Highlight these lists by writing them on the board. Suggest that students read the introduction to the chapter on page 107 to further prepare them for the reading selections.

ONGOING ACTIVITIES FOR THE THEME

1. Reading often invites us to identify with the characters and action in a story, and to live vicariously for the moment. Ask students to choose a selection that involves them. Have them write a paragraph explaining their feelings about the selection.
2. After reading each selection ask students to make a list of questions that might be asked by the chief of police if he were to interview the main characters of each piece of writing.
3. Design a bulletin board for vocabulary which can be used in developing these atmospheres: fear, suspense, eeriness, any other atmospheres that the students suggest as a category. Have students write words they find for these categories on cards and place them under the appropriate headings. Periodically discuss whether new categories need to be added. Upon completion of the theme have students take each list of words and find all the synonyms. Then have them place these in order of the intensity they describe.
4. There are many appropriate examples of suspenseful writing that appeal to teenagers. As an extension activity, have as many as possible of the following novels, short stories, poems, and plays available for students to read.

Bibliography:

- *Andersen, Doris. *Slave of the Haida*. Macmillan. 1978.
A young Salish Indian boy, captured by the Haida tribe, is to be sacrificed at a potlatch ceremony.
Gr. 5-8.
- Cavanna, Betty. *Mystery of the Emerald Buddha*. William Morrow. 1976.
A young heroine becomes involved in the political upheaval following the theft of a sacred emerald Buddha.
Gr. 8 and up.
- Corbett, Scott. *Here Lies the Body*. Little, Brown. 1974.
Two brothers accept a job tending a cemetery and find themselves involved in a mystery.
Gr. 5-10.
- Garfield, Leon. *Mister Corbett's Ghost*. Pantheon Books. 1968.
A young London apprentice has an adventure with the devil.
Gr. 5-7.
- Hope-Simpson, Jacynth. *Who Knows?* Elsevier-Nelson. 1976.
An exploration of twelve true mysteries which have never been solved.
Gr. 6 and up.
- Key, Alexander. *Escape to Witch Mountain*. Pocket Books. 1973.
Tony and Tia have special powers, and they must find their own people.
Gr. 5-7.
- Knight, David C. *Poltergeists: Hauntings and the Haunted*. Lippincott. 1972.
Discussion of the spirits that throw and break objects.
Gr. 5-9.
- *Lunn, Janet. *Double Spell*. PMA Books. 1968.
Twins Jane and Elizabeth find a strange doll which seems to make unusual things happen.
Gr. 4-6.
- *Maclagen, David. *Adventures into Unknowns: Five Stories for Young Readers*. Hurtig. 1972.
Two brothers encounter the strange and the unknown in five adventures.
Gr. 4-7.
- Manley, Seon and Gogo Lewis. comp. *Masters of the Macabre*. Doubleday. 1975.
An anthology of mysteries of the world, including ghost, detective, suspense, gothic, and science fiction stories.
Gr. 7 and up.
- Manning-Sanders, Ruth. *A Book of Ghosts and Goblins*. Dutton 1969.
Twenty-one funny and frightening ghost stories.
Gr. 3-6.
- Platt, Kin. *Dracula, Go Home!* Franklin Watts. 1979.
When Dracula moves into Aunt Shirley's hotel, Larry's exciting summer begins.
Gr. 7 and up.
- Risedorf, Gwen. *Ghosts and Ghouls*. Raintree. 1977.
A brief illustrated survey of ghosts and other spirits.
Gr. 3-6.
- *Trueman, Stuart. *Ghosts, Pirates and Treasure Trove: the Phantoms that Haunt New Brunswick*. McClelland & Stewart. 1975.
A short collection of narratives about the supernatural in Maritime Canada.
Gr. 9 and up.
- *Williams, Bert. *The Rocky Mountain Monster*. Nelson. 1972.
Young Martin meets a Sasquatch on the British Columbia - Alberta border.
Gr. 4-7.
- *Wilson, Eric H. *Murder on the Canadian*. Clarke, Irwin. 1976.
A simple mystery in the Hardy Boys genre.
Gr. 4-8.
- *Wilson, Eric H. *Vancouver Nightmare*. Clarke, Irwin. 1978.
Sequel to *Murder on the Canadian*. Tom Austen, would-be detective, is staying with his grandparents in Vancouver when intrigue strikes.
Gr. 6-9.

*Canadian Titles

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

The sequence below might be used to integrate the language activities in “Just When I Could Stand It No Longer” with Starting Points in Language:

Starting Points in Language Revised/ E

Pages 82-83. Starting Point Activities

- 1. Page 82. The TV script set in everyday life exposes the student to a different suspense genre. The students can feel the strong mood created and examine the suspense-building devices (short sentences and timing). In this context they explore the technicalities of TV scripts.
- 3. Page 94. The three stories, activities, and pictures will help the student understand the use of conflict in a story that pits man against nature and man against himself and his own senses.

Starting Points in Reading/ E

Pages 106-107. Chapter Opener; overview of the theme

- 2. Page 119. In the story “The Open Window” suspense is built through the technique of using close detail and timing. A very ordinary experience becomes a terrifying one.
- 4. Page 130. The villagers in “The Weeping Ghost of Anse Pleureuse” face the conflict of man versus nature and man versus his own fears, which are heightened through his senses.

Starting Points in Language Revised /E

6. Page 98. The picture will help students to focus on the ghostly mood of this suspense story poem “The Walker of the Snow.” The poem and technical activities can lead to a discussion of the existence of phantoms or ghostlike beings.

Starting Points in Reading /E

5. Page 117 and 129. The two poems “O What is That Sound?” and “The Listeners” are both compelling examples of sensory stories with vivid atmosphere.

7. Page 108. “The Ghost of Reddleman Lane” stirs the curiosity of students about a legendary ghost. It promotes a discussion of personal experiences of the uncanny.

8. Page 124. The passion between the landlord’s daughter and the highwayman in the poem “The Highwayman” touches on different ways of expressing feeling. The poem stirs feeling in the students and influences an appreciation of beautiful language.

1. The Ghost of Reddleman

Lane / 108



Starting Points

This mystery story set in an English village is about a teen-age boy who is intrigued by a legendary local ghost. Despite warnings from his mother and grandmother, he boldly confronts this eerie spectre. Ask students if they have had any unusually mysterious or eerie experiences. Their comments will help to introduce the story.

The word "reddleman" is first seen in the title and immediately following in the first three paragraphs of the story. It is a strange, old-fashioned word. Refer students to the introductory question on page 108 and ask them how they feel about the word "reddleman." What do they think it might be? Read the first part of the story up to the paragraph on page 109 beginning, "The room I slept in . . ." with students. Ask them to close their eyes and try to picture the boy's growing uneasiness while you read the following paragraph.

"The room I slept in was small, with a sloping ceiling on two sides. It should have seemed very cosy, but tonight, perhaps because it was strange, it made me feel uneasy and trapped. When I opened my eyes, it seemed as if the two sloping sides were closing in on me, about to snuff me out like a candle. When I closed my eyes, I could see the huge leering face of the taxi-driver – or was it of the Giant? – pressing closer and closer to my own."

Have students read the rest of the story to discover how the young man handles the eerie experience. Encourage students to use the marginal notes to reflect on the way the story is written.

Talking Points

- Why do the boy's mother and grandmother not want to answer his questions about the ghost of Reddleman Lane? (They don't want to frighten him or acknowledge that there is substance to the belief about a ghost.)
- To make himself feel less nervous the boy says, "You know all these yarns about ghosts are just bait for American tourists." What does he mean by that statement? (Answers will vary.)
- When the boy explored Reddleman Lane during the day what did he find? (It didn't look fearsome; its only forbidding features were high hedges that lined each side and made the lane look dark.)
- From whom did the boy finally learn the story of the ghost of Reddleman Lane? (from various villagers)
- Why did the boy decide to visit the lane at midnight? (He wanted to get rid of the obsession that overcame him every night when he tried to get to sleep. Midnight was the time the ghost was supposed to walk along the lane.)
- At what point in the story do you get the feeling the boy will see the ghost? (Answers will vary; possibly at the point where he says, "As I approached the dark tunnel of Reddleman Lane my heart began to thump and my hands grew moist with sweat.")
- What features of the reddleman would stand out most effectively to an observer? Why? (his mouth and eyes because they were the only things that weren't red)
- What effect would a vivid, large, red-hand imprint have on the boy? (Answers will vary. It might possibly convince him of the existence of the ghost of Reddleman Lane and leave him with an eternal fear of and respect for ghosts.)
- Use the To think about on page 116 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

appreciate and understand elements of the author's craft –the development of suspense

- Refer students to the To do question on page 116 of the student text.
- Discuss the fact that the author uses many descriptive details to develop suspense in the story.
- Provide students with the following topics:
 - the boy's view from his window at night
 - the appearance of Reddleman Lane by day
 - the appearance of Reddleman Lane at night
 - the appearance of the reddleman's wagon
 - the appearance of the reddleman

Have students reread the descriptions of the above to select the details that made each sound mysterious and full of suspense.

The details might be arranged in the following manner:

the boy's view from his window	<ul style="list-style-type: none"> - rain pelting down - moon . . . in a fitful light scudding across the sky - the branches writhing and twisting - leaves whistling and hissing
Reddleman Lane by day	<ul style="list-style-type: none"> - extremely high hedge on each side . . . made the roadway dark even at noon
Reddleman Lane at night	<ul style="list-style-type: none"> - dark tunnel of the lane - in the shadow of the high hedge - the far glimmer of water - vague dark shape . . . moving toward the entrance of the lane
the appearance of the wagon	<ul style="list-style-type: none"> - old fashioned, similar to a covered wagon - was a lurid red color except for steel rims which flashed in the moonlight like scimitars - old grey horse whose hide was flecked with patches that looked like raw wounds - red sides glowed like the embers of a coal fire

the reddleman

- blood red all over
- he glowed like a fiery gem
- his lips looked almost-white
- his eyes seemed to burn their way into the author's soul
- vice-like fingers tightened on the flesh of the author's arm

- Students could skim the story a third time to find other words and phrases that add to its suspense.

Vocabulary

Page 110

- The rain was still pelting down, rushing in a regular torrent down the rainpipe beside my window, and sluicing into a big rainbarrel on the ground about four metres below.
- The branches of the trees were writhing and twisting in the wind and their leaves whistling and hissing like startled geese.
- A reddleman's job – extinct now for almost a hundred years – was to go around the country selling redding to farmers for marking their sheep.

Page 112

- Many times I went to the window of my bedroom, trying to gather courage to make the eerie pilgrimage.
- By opening the window to its fullest extent, I managed to squeeze through it.

Page 115

- But at the very last moment the horse, as if by his own volition, stopped in front of me.

To develop meanings for the underlined words and phrases above, use the following strategy. Have students paraphrase them using their own words. Clues from the surrounding text should help them do this. In the case of "sluicing," have students create a visual image of the rain pelting down the rainpipe into the rainbarrel. Their mental picture should provide the necessary clues. Using the same strategy, students should have no difficulty providing an appropriate synonym for "writhing."

Discuss the words "reddleman" and "redding" and the context clue "for marking their sheep." Students' knowledge of branding sheep combined with the word "red" should provide clues for the meaning of "redding." Students might be interested to learn that "reddle" is a red ochre color and "to reddle" means to color with red ochre. Therefore, a reddleman is a person who sells reddle or redding.

Have students use word associations to elaborate the meaning of "pilgrimage." What is the root word? Students could examine words such as *postage* and *orphanage* to determine the effect of the suffix "age" on a root word.

Work with students to develop paraphrases for the two sentences. Have students paraphrase the sentences using as little overlap of vocabulary and structure as possible. For example, a paraphrase of the first sentence could be:

After opening the window as wide as I possibly could, I was able to get outside.

Page 110

- The moon had risen now, and in its fitful light – it kept being hidden by the clouds which were scudding across the sky like leaves in a gale – I could see my grandmother's garden and orchard.

Page 112

- I began to feel that the only way for me to rid myself of this obsession was to visit the lane at midnight.

Page 113

- The entire wagon, except the steel rims of the wheels which flashed in the moonlight like scimitars, was a lurid red.

Provide students with the following list of synonyms:

- a short curved sword used by Oriental peoples
- tender and juicy, growing thick and green
- cause to go in the wrong direction
- moving swiftly
- give incorrect or misleading information
- distressed, mentally pained, showing hurt
- a request, a plea
- lighted up with a red or fiery glare
- free from rust
- resisting rust
- a feeling that a person cannot escape

Have students match the underlined word with the correct synonym using context clues to assist them.

Departure Points

Writing

- Have students write a second chapter to the story developing a plot to answer questions such as:

What happens to the author the following day?

How do people react to the imprint of the hand on his jacket?

How does he explain it?

Does he get rid of the imprint? If so, how?

- Have students write short paragraphs explaining what they think the reddleman wanted when he approached the author. They could share their explanations with others.

Research

- Have students learn more about the job of the reddleman. During what time period did reddlemen exist? In what parts of the world could you find them? Why did their jobs die out?

- Interested students may research information about famous people of the past who have been hanged on gallows. When did this kind of hanging come into being? When did it end? What penalty replaced it?

Speaking / Listening

- Have students discuss whether they think the reddleman should have received the penalty he did for committing his crime. What sort of penalty would he likely receive today?

Art

- Suggest that students create "Man Wanted" posters that give specifics about the reddleman.

- Have students design an advertisement to attract tourists to the town of Girton in England using the local ghost legend as a positive feature.

2. O What is That Sound? / 117

Starting Points

This is an example of a poem that communicates mainly through the technique of sound repetition. Ask students to think about how important sounds are in their everyday lives and, for example, in the lyrics of popular songs. Have students locate the following repeated words in each stanza and the word in the last line of each stanza that rhymes with the repeated word:

drumming, drumming – coming

brightly, brightly – lightly

morning, morning – warning

wheeling, wheeling – kneeling

horses, horses – forces

is it, is it – visit

cunning, cunning – running

deceiving, deceiving – leaving

turning, turning – burning

Ask students, “How do the words sound? What might the poem be about?” Read the poem to the students having them listen for the story-line.

Talking Points

- Why do the scarlet soldiers pass all the doors but the last? (They are coming for the young man.)
- Who is the first speaker? How do you know? (She is the wife; she refers to the vows sworn to her and he says, “I promised to love you, dear.”)
- How does she sound as she asks questions of her husband? (She sounds alarmed.)
- Why does she sound this way? (She is frightened her husband will be taken away.)
- How does her husband try to delay his wife’s alarm? (gives reassuring answers to her questions)
- At what point does her husband admit that he will be joining the soldiers? (when the soldiers have passed the nearby farmer and start running)

Departure Points

Speaking / Listening

- Discuss reasons Auden repeated words throughout the poem. What effect did it create? Have students find another poem in the student text or elsewhere that uses a similar technique. They could read it to the group and comment on the effect of its repetition (To do, page 117, student text)

Writing

- Think of a time when someone came to get you to do something you didn’t want to do. Write your own poem or paragraph using the technique of sound repetition to give the impression of your concern or alarm.

Drama

Have two students dramatize the poem. They should both focus on an imaginary spot across the room and, as they speak the lines, show the alarm and fear building up through their voices and expressions.

3. The Open Window / 119



Starting Points

Vera, a clever, self-possessed, fifteen-year-old girl, has the masterful talent of telling half-truths convincingly. The credibility of her stories hinges on her ability to assess her listener, her perfect timing, and the everyday manner in which she delivers her stories. Have students ever known “spinners of yarns”? What kind of people are they? Have students ever been the victims of such story-tellers? Have students ever told exaggerated stories themselves? These reflections will help to introduce the story. Refer students to the introductory question on page 119 and ask them to think about it as they read the story. Remind students to use the marginal notes to obtain a fuller understanding of the story.

Talking Points

- Why did Framton visit the Sappleton home? (His sister had suggested it.)
- Why did Vera ask Framton if he knew anything about her aunt? (to see if she had the freedom to completely fabricate her story without arousing Framton’s suspicions)
- What everyday, commonplace events were used to provoke the sense of mystery? (an open window in October, snipe-hunting at dusk, a small brown spaniel)
- Use the To think about on page 123 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skills presented in this story are as follows:

gain understanding of details which lead to characterization

The following strategies may help your students develop the above skills.

- Refer to the part of the To do question on page 123 of the student text focussing on the characters.
- Have students skim the story to find details that give a clear picture of the impressionable personality of Framton Nuttel.
- Ask the students to list each of these phrases or sentences.
- Invite students to discuss how these details explain why he was so impressionable.
- Students could prepare a similar list of details to describe the character of the niece.

Vocabulary

Page 119

- “My aunt will be down presently, Mr. Nuttel,” said a very self-possessed young lady of fifteen; “in the meantime you must try and put up with me.”

Page 120

- An indefinable something about the room seemed to suggest masculine habitation.

Page 121

- He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond.

To expand students’ abilities to work with words, use the following strategy. Suggest that students look at the structure of the underlined words. What is the root? What other words do they know formed with the same root? Students could examine other “self” words they know such as *self-service*, *self-conscious*, *self-control*. They could explore other words using possess such as, *possessive*, *possession*, *possessive pronoun*, *possessor*. Discuss the meanings of words such as *habitat*, and

inhabitant to arrive at the meaning of the word "habitation." Using the root "define" students could consider the network of meanings that develop from such words as *definite*, *indefinite*, *definitely*, *definition*. Have them predict what each underlined word might mean, and confirm their guess by using the dictionary.

Page 119

- Framton Nuttel endeavored to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come.

- "I know how it will be," his sister said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping."

Page 120

- In crossing the moor to their favorite snipe-shooting ground they were all three engulfed in a treacherous piece of bog.

Page 121

- "The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise," announced Framton, who labored under the tolerably widespread delusion that total strangers and chance acquaintances were hungry for the least detail of one's ailments and infirmities, their cause and cure.

Page 122

- Who was that who bolted out as we came up?

Page 123

- He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him.

Instruct students to search the text around the word for clues to its meaning. In the case of "pariah," few context clues are offered but students should realize from the description of the dogs later in the paragraph that they were not likable ones. Have students guess the meaning of "pariah" and use the dictionary to obtain an exact definition. Ask students to explain what clues helped them to paraphrase the underlined words and phrase.

Departure Points

Speaking / Listening

- Vera is a guest on a talk show. Have another student interview her to discover why she loves telling exaggerated stories and how it feels to have such a fascinating talent. This activity could culminate in spontaneous questions from the class audience.
- Have students choose three points where the writer uses language well to describe the story setting. (To do, page 123, student text)

Drama

- In groups of three or four have the students develop a believable suspense story which they could dramatize for the class. After all the stories have been dramatized, ask the class which story was the most believable and why

Writing

- Write a new ending to the story based on the hunting party returning through the front door of the house instead of through the open window.
- Suggest that students write a letter from Framton Nuttel to his sister telling her of his recent visit to the "rural retreat."

4. The Highwayman / 124

Starting Points

Students will identify with this vivid, suspenseful love story. The landlord's beautiful daughter and the handsome highwayman who are meant for each other are killed abruptly. Their passion lives on, however, in the ghostly ride of the highwayman in the eerie still of a winter's night. How do the students feel about love stories? Have they read of "star-crossed lovers" or seen the movie *West Side Story*? What was the love relationship like between those two young people? Read the poem to the students. Have them listen carefully to learn about the feelings between the landlord's daughter and the highwayman. Ask the students to read the poem silently to themselves to become more familiar with the story.

Talking Points

- Who else besides Bess knew the highwayman was coming back that fateful night? (Tim the ostler.)
- Why did the highwayman return to the inn the second time? (He'd heard of Bess' courageous death and wanted revenge.)
- How might he have felt as he rode back to the inn? (angry, grieved, and desperate)
- Use the To think about on page 128 of the student text to further discuss the poem.

Skill Points

Comprehension

The key comprehension skill presented in this poem is as follows:

gain literal and inferential comprehension of sequence –events

- Have students skim the selection to locate the events in the order they happened.
- Develop a co-operative list of these events. The list might be similar to the following:

The highwayman comes riding to the old inn-door.
He tells the landlord's daughter that he'll be back for her before morning.
He leaves to obtain his prize.
King George's soldiers arrive at the inn the next day and bind and gag the daughter.
She discovers that she can touch with her finger the trigger of the musket bound to her.
As the highwayman approaches the soldiers get ready to kill him.
The landlord's daughter fires the musket on herself to warn the highwayman against approaching.
Bess dies. Later, the highwayman learns about her ultimate sacrifice, and decides to return.
He is shot down on the highway by the soldiers.

- Suggest that students reread the poem to note the following pieces of information:
details that describe the appearance of the highwayman
details that describe the appearance of Bess
details that describe the setting of the poem, e.g. the details about the weather

5. The Listeners / 129

Departure Points

Drama

- Have one student play Tim, the ostler, and another play the landlord, Bess' father. Recount a discussion between them which happens at the inn after the horrible incident.

Writing

- Suggest that students rewrite the main points of the poem in a modern setting. For example, how might the story unravel if Bess, who lived in a high-rise apartment block in a major Canadian city, met the highwayman?

Speaking / Listening

- The poem lends itself well to choral reading. Have the students do a choral reading of the poem in two groups with one single voice saying the highwayman's lines.
- The author uses carefully constructed descriptions of character and setting. Have students find their favourite description and say how it affects them. (To do, page 128, student text)

Starting Points

So strong is the feeling of a haunted place in this poem that the reader feels he or she has actually been there. Ask students to think about particularly mysterious places they have visited. What made the places eerie? How did they feel? Did they ever sense the hidden presence of someone or something unearthly watching or listening to them? Discussion of students' personal experiences will help to introduce this poem. Draw students' attention to the introductory question on page 129 of the student text. Read the poem to the students. Ask them to see if they can tell how the writer feels. Have students read the poem silently to further experience the atmosphere in the poem.

Talking Points

- How would you describe the feeling of the poem? (lonely, still)
- What did the Traveller expect to find? (living beings with whom he had made a bargain of some sort)

Skill Points

Comprehension

The key comprehension skill presented in this poem is as follows:

appreciate and understand elements of the author's craft – the development of suspense

- Ask students to refer to the To think about question on page 129 of the student text.

- Have students skim the poem to list the words and phrases the author uses to create the ghostlike atmosphere.

- Ask students to examine the following lines the poet uses to establish feeling in the Traveller:

“Is there anybody there?” said the Traveller,
Knocking on the moonlight door;
And he smote upon the door again a second time;
“Is there anybody there?” he said.
For he suddenly smote on the door, even
Louder, and lifted his head: –
“Tell them I came, and no one answered,
That I kept my word,” he said.

What words would students use to describe how the Traveller is feeling? How does the repetition of his question help to develop suspense?

Departure Points

Writing

- Write a short news article about what happened to the people in the house visited by the Traveller. Tell how they disappeared.

- Imagine you are the last person alive in the house visited by the Traveller. Write the last few pages in your diary before you die.

- An official notice had been pinned to the door of the mysterious house, but it had blown off and the Traveller missed it. You find it. Write the contents of that notice.

Speaking /Listening

- Have students consider the following questions:

What is the mood of the poem? How would you convey that mood in a reading? Would one voice or two be better? What music would you use? (To do, page 129, student text)

- Invite students to choose a piece of music to play in the background as the poem is read aloud. Tape it and share with the entire class.

Art

- Painting conveys mood and atmosphere. Suggest that students try to capture the essence of the poem in a painting.

6. The Weeping Ghost of Anse Pleureuse / 130



Starting Points

Weeping Cove’s inhabitants are terrorized by what they feel is a “phantom of the forest.” In actual fact, some of Mother Nature’s weird noises lie behind the terrifying superstition. Nature often deludes our senses with its misty fog, an unexpected rainy downpour, a shadowy twilight, or a strange unearthly noise. Ask students to relate any frightening experiences they have had when Nature played a trick on their senses. What was it about the experience that rattled their nerves? Proceed to the introductory question on page 130 of the student text. Have students think about these questions as they read the story. Encourage students to use the marginal notes to help them understand the construction of the story.

Talking Points

- What element of nature was present each time the settlers heard the groaning sounds? (wind, stormy weather)
- Why did the priest have to do something to crack the superstitions of the villagers? (They were so bound by their fear that they couldn’t listen to explanations.)
- Why didn’t the priest tell the villagers that he had found the cause of the ghastly sounds on his first trip into the forest? (They wouldn’t have believed him. He had to remove the sounds first.)
- Use the To think about on page 136 of the student text to further discuss the story.

Skill Points

Comprehension
The key comprehension skill presented in this selection is as follows:

appreciate and understand elements of the author’s craft – the development of suspense

- Discuss the fact that the author builds suspense by having a variety of villagers go into the forest and report their frightening experiences.
- Ask students to skim the story to find out who these people were and what reports they made.
- Develop a co-operative chart recording the build-up of experiences. The chart might look similar to the following:

visitors to the forest	their reports
Madeleine	heard a sound like someone weeping bitterly, then a deep groan and a sigh followed by high-pitched shrieks; the sounds were like the wailing of a poor lost soul from the world beyond
a group of children	heard groaning and crying and a voice calling out to them
a pair of young lovers	heard plaintive moaning
three fishermen	heard the voice of the weeper floating eerily toward them
various adults	reported hair-raising tales about the ghostly weeper

- Students could conclude the chart by listing the last visitor, Father Painchaud, and stating what he found to be the source of the ghostly weeping.

Vocabulary

Page 133

•The whole settlement, he realized, was held tightly in the clutches of a crippling fear.

To expand students' abilities to gain meaning from figurative or idiomatic expressions, use this strategy. Ask students to paraphrase the expression by translating the meaning literally. From the literal interpretation ask students to suggest the author's intended meaning.

Page 132

•They too heard the plaintive moaning in the pines.

Page 135

•On his return an hour later, Father Painchaud said very little to the villagers, who had been waiting for him in anxious anticipation.

•A few days later, when the weeper was again making its melancholy voice heard in the settlement, the priest asked if he could borrow an axe.

Have students give the meaning of the underlined phrase and words in their own words. In the case of "anxious anticipation," students could think of situations where they have looked forward to something with concern, worry or fear. You might suggest that in the last period of a final hockey game, a goalie would wait for the end of the game in "anxious anticipation." Ask them what clues helped them in paraphrasing.

For example:

plaintive –moaning, the pines groaning, crying, calling out

anxious anticipation –villagers who had been waiting for him

melancholy –the weeper . . . voice

Departure Points

Writing

•Have students write a paragraph that describes the villagers' reactions to the priest's news that "The ghostly weeper will never trouble you again."

•Madeleine, one of the village women, writes a letter to her mother in France about her recent experience with the shrieking phantom. Have students write the contents of that letter.

•Have students invent an alternative ending in which the noises do not stop. Perhaps Father Painchaud does not emerge from the forest. What happens? (To do, page 136, student text)

•After Father Painchaud removed the cause of their fear, the villagers decide to change the name of their village because Weeping Cove is no longer appropriate. Have students create a new name and explain why they chose it.

Drama

•The Head of the Missionary Society comes to Weeping Cove to visit Father Painchaud. The two priests have a quiet, private chat in Father Painchaud's room. Have two students dramatize the discussion of the two priests about the settlement.

Speaking / Listening

•Find an appropriate piece of classical music to represent the varied cries of the ghost. Have students read each description of the noise while playing the selected music in the background.

CULMINATING THE THEME

- The students could create a "Suspense Bazaar" – a display that should reflect the reading, writing, and activities they have just completed. They could invite other students to visit the bazaar.
- Stalls could be set up to display original writing.
- Bulletin boards and chalkboards could be utilized for displaying posters and artwork.
- A sound booth could be constructed for private listening to suspenseful music on tape.
- A "Meet the Characters" circle could be created where students who dramatize particular characters from the stories can meet the visitors and talk about their eerie experiences.
- A "Feel the Evidence" table could be set up with examples of physical things taken from the stories. People could touch such examples of evidence as:
 - a red-stained sleeve of a jacket
 - a broken lock from a door and /or a piece of splintered wood
 - a white raincoat
 - a piece of stained, frayed rope and /or a piece of wine-red velvet
 - a stirrup and /or a fern
 - a large tree-branch

EVALUATING THE THEME

- The "Summary Activity" focusses on techniques for creating suspense. Have students read and do the "Summary Activity" on page 137 of the student text.



Dollars and Sense

OVERVIEW

Money plays a significant role in the lives of the students. Receiving and spending money is an everyday personal experience for most of today's teen-agers. Yet money can mean a lot more than the immediate purchasing power it represents. In "Mama and Her Bank Account," page 143, "Young Consumers," page 152, and "Penny in the Dust," page 163, money takes on a deeper, even symbolic meaning. Security, family values, and a father-son relationship are reflected in dollars and cents. How to raise money for charitable causes and for personal gain is revealed in "Boys Raise \$222 in Hockey Marathon," page 140, and "How To Make Money," page 159. Gold prices soar and dip daily as the value of money in today's world changes. "On Buying a Partridge in a Pear Tree," page 148, is a humorous listing of what it would cost today to buy the presents given in the old Christmas song "12 Days of Christmas." In Robert Frost's poem "The Hardship of Accounting," page 158, we are warned not to ask the spender where the money goes. All of the above selections guide students through a realistic exploration of the meaning of money in their lives, and how best to use it for themselves, their families, and their communities.

SPIL/R

Objectives

- writing classified ads
- reading and writing abbreviations
- making lists of resources, products, and occupations
- using verbs in the simple past tense form
- using simple, compound, and complex sentences
- understanding the word history of words related to money
- preparing budgets

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - news article p. 104, p. 110
 - newspaper ads p. 105
 - fiction:
 - My Financial Career p. 111
 - song:
 - Canadian Pacific p. 107
- developing writing skills
 - writing classified ads p. 105
 - reading and writing abbreviations p. 105, **p. 82**
 - using verbs in simple past tense form p. 109, **p. 85**
 - using simple, compound, and complex sentences p. 114, **p. 87**
- additional reading on the theme **p. 90**

Products

Speaking/Listening

- discussing student jobs p. 104, **p. 81**
- discussing news article p. 110, **p. 86**
- discussing excerpt p. 114, **p. 86**
- discussing jobs and careers **p. 80**
- discussing research findings **p. 81**
- listening to interviews **p. 82**
- discussing classified ads **p. 82**
- discussing lyrics **p. 83**
- discussing past and present products, services, and occupations **p. 84**
- discussing written reports **p. 84**
- discussing service occupations **p. 85**
- discussing a theme article **p. 86**
- discussing banking procedures **p. 86**
- discussing cartoon humor **p. 89**
- discussing currencies **p. 89**

Writing

- listing provincial resources and products p. 108, **p. 84**
- writing research notes p. 109, **p. 84**
- writing summary paragraphs p. 109
- listing student jobs **p. 80**
- writing newspaper ads **p. 82**
- writing about occupational skills **p. 84**
- writing paragraphs **p. 87**
- writing about vacation time needs **p. 89**

Research

- researching occupations p. 109, **p. 85**
- researching job profitability **p. 80**
- researching a currency **p. 81**
- researching occupational skills **p. 85**
- researching interest rates **p. 86**

Drama

- dramatizing an employment interview **p. 81**

Art

- illustrating charts **p. 89**
- drawing cartoons **p. 89**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Dollars and Sense

Focus:

earning, spending, and budgeting money

Topics:

- young consumers
- jobs for young people
- money management

SPIR

Objectives

- perceive organization by scanning to find the main idea in leads
- locate specific information by
 - reading to determine point of view
 - reading to find supporting details
- reconstruct information by recording /organizing in a chart
- gain understanding of details which lead to characterization

Experiences

- relating ideas to be experienced in selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - non-fiction:
 - Boys Raise \$222 in Hockey Marathon p. 140
 - On Buying a Partridge in a Pear Tree p. 148
 - Young Consumers p. 152
 - How To Make Money p. 159
 - fiction:
 - Mama and Her Bank Account p. 143
 - Penny in the Dust p. 163
 - poetry:
 - The Hardship of Accounting p. 158
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme **p. 111**

Products

Speaking/Listening

- discussing a story, p. 147, **p. 117**
- discussing gift prices p. 151, **p. 118**
- discussing character traits p. 170
- discussing student opinions **p. 120**
- giving a speech **p. 120**
- debating the effects of television viewing on young children **p. 123**
- listening to a fictional interview **p. 126**

Writing

- listing ways in which allowances are earned p. 157, **p. 120**
- writing a letter **p. 115, p. 117, p. 126**
- writing a gift list **p. 118**
- describing a display production **p. 118**
- listing jobs **p. 120**
- writing a fictional paragraph **p. 121**
- writing a biographical sketch **p. 126**
- writing a descriptive paragraph **p. 126**

Drama

- role-playing parental discussions **p. 117, p. 123**
- role-playing children's discussions **p. 117**
- role-playing a scenario **p. 118**
- role-playing a monetary discussion **p. 121**

Art

- designing a flyer p. 162, **p. 123**
- making a poster **p. 115**
- making a collage or poster **p. 118, p. 126**

OBJECTIVES

Main Objective	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• perceive organization by scanning to find main ideas in leads• locate specific information by<ul style="list-style-type: none">- reading to determine points of view- reading to find supporting details• reconstruct information by recording/organizing in a chart
Other Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details which lead to characterization

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

What does money mean to students today? What can teen-agers do to make money? Are they more interested in becoming independent consumers than their parents or grandparents were? Can they survive without a weekly source of income – whether it be an allowance or a pay cheque? Ask students to think about these questions. Have them look carefully at the picture on pages 138-139 of the student text. Does the picture relate to the questions? Talk about the personal responses to the picture and to the questions. List the actual money-making endeavors students are presently in or have been involved in. Write another list of charity-based money endeavors they are or have been part of. Suggest that students read the last part of the introduction to “Dollars and Sense” on page 139 to learn about a skills objective of the theme.

ONGOING ACTIVITIES FOR THE THEME

1. Set aside an area in the classroom for a “Money-Makers Resource Centre” where a resource collection of printed and audio-visual materials can be displayed. You can help students collect information of interest to young teen-agers who want jobs. These materials could include provincial and federal government information on laws about work for teen-agers (such as minimum wage rates), library resources, local newspaper clippings, recent magazine clippings on young workers, and instructions on how to use school guidance facilities.
2. During many historic periods of civilization, human beings relied on a barter system for their daily needs and general welfare. In this system people traded their services and goods for those they wanted; for example, a young man might have worked cleaning the blacksmith’s shop in exchange for the blacksmith’s caring for the young man’s horse, or a young girl might have exchanged a dozen eggs for a piece of new lace. Have students try to imagine how the barter system might work in their family and community. Ask them to list possible barters that could take place today.
3. What are the pitfalls of being a young consumer? Have students create a “Young Consumer’s Awareness” box in the classroom. Whenever students or their interested friends experience a product, service, or consumer situation that they think is inferior or is prejudiced

against the young consumer, have them write a three-line critique and put it in the box. When students have finished the theme, have them compile the critiques in a mimeographed guide to be distributed to interested people.

4. Money has been called by many different names throughout the ages. A few examples are: boodle, brass, bread, bucks, coins, corn, dough, dust, gingerbread, jack, pony, and wampum. Have students write a short pamphlet of slang terms used for money. They could prepare it from a historical approach or from a modern-day approach. Ask students to skim the chapter to find money terms that they could add to the pamphlet.

5. There are many appropriate examples of writings that explore the issue of money in the lives of today's teen-agers. As an extension activity have as many of the following titles as possible available for students to read as they progress through the theme.

Bibliography:

* Binhammer, H. H. *Money, Banking and the Canadian Financial System*. Methuen, 3rd ed. 1977.

A basic text surveying the origin and use of money, and the history, theory and practice of commercial banking.

Reference.

* Brown, Dick. "Teenagers: The New Rich". *Today Magazine*. December 6, 1980. pp. 6-8.

Canadian teens discuss how they make money, and their spending habits.

General.

* Canada. Statistics Canada. *Out of School - into the Labour Force*. Supply and Services Canada. 1978.

An analysis of the trends and prospects for school enrollment, school leavers, and the labor force in Canada.

Reference.

* *Canadian Consumer Magazine*.

A monthly magazine that examines and rates the performance of many appliances, services, etc.

General.

* Canadian Foundation for Economic Education. *Economics in Canadian Schools. Volume 1, 1978*.

Semi-annual.

A journal devoted exclusively to the teaching of Canadian economics.

Teacher reference.

* Charlton, James E. *The Standard Catalogue of Canadian Paper Money 1980*. Charlton International. 1980.

The catalogue includes notes for the novice or expert collector, as well as a history, and collection building hints.

Reference.

Consumer Reports Buying Guide. Annual.

An annual compilation of ratings on services, appliances, automobiles, etc. from *Consumer Reports* magazine.

General.

Gay, Kathlyn. *Be a Smart Shopper*. Messner. 1974.

How to shop carefully for goods and services.

Gr. 4-6.

* Gaymer, Rosemary. *Career Planning and Job Hunting*. Maclean-Hunter. 1973.

Written for high school students in Canada. Aids in analyzing individual weaknesses and strengths and includes a description of occupational options.

Gr. 10 and up.

Good Cents; Every Kid's Guide to Making Money. Houghton Mifflin. 1974.

Cartoon illustrations show children how they can make money through various projects.

Gr. 4-7.

* Hailey, Arthur. *The Moneychangers*. Doubleday. 1975.

An action-filled entertaining story about money and banking.

Gr. 7 and up.

* Mitchell, Alison Kemp and Mary Austin Millard.

Economics: A Search for Patterns. Gage. 1971.

Taxation, banking and Canadian finances.

Gr. 8 and up.

* Roseman, Ellen and Phil Edmonston. *Canadian Consumer's Survival Book*. General. 1977.

Consumer goods, legislation and problems are examined.

Gr. 8 and up.

Splaver, Sarah. *Paraprofessions: Careers of the Future and the Present*. Messner. 1972.

The author defines paraprofessionals and explains their roles in fields such as architecture, urban planning, teaching, law, and forestry.

Gr. 7-12.

Splaver, Sarah. ed. *Your Career - If You're not Going to College*. Messner. 1971.

Major job categories are covered in separate chapters, including the effect changes in industry and population will have on that job.

Gr. 7-12.

* Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The language activities in “Dollars and Sense” in Starting Points in Language might be incorporated in the following sequence:

Starting Points in Language Revised/ E

Pages 102-103. Starting Point Activities

1. Page 104. The newspaper article about a teen-age job agency and the classified ads focus on the types of jobs available to students and how to look for them. Students will likely be encouraged about their prospects for obtaining jobs. By doing the activities they may experiment with a procedure sometimes used for finding a job.

4. Page 106. In an interesting genre, the song, students examine the types of adult jobs available in communities across Canada. Students can examine types of occupations found in different geographic areas.

Starting Points in Reading/ E

Pages 138-139. Chapter Opener; overview of the theme

2. Page 159. Practical hints about services teen-agers might offer to the public in exchange for payment are given in the article “How To Make Money.”

3. Page 140. “Boys Raise \$222 in Hockey Marathon” covers the practical money-raising endeavor of two teen-age boys who are motivated by a charitable cause.

5. Page 148. How money values have changed is the message in the humorous selection, “On Buying a Partridge in a Pear Tree.” Inflation has hit this eighteenth century English song.

Starting Points in Language Revised /E

6. Page 110. Large sums of money have a curious effect on the main characters in these two selections, a newspaper story and an essay. Students will identify with the astonishing find of the shoeshine boy and his personal struggle to be honest. The nervous, jangled actions of the Stephen Leacock character in the bank reveals the awkwardness he felt inside a banking institution. In this context students study sentence kinds and money word history.

8. Pages 116. Students frequently have only a certain sum of money to spend. In these cartoons, activities, and list, students can examine why and how to prepare a budget.

Starting Points in Reading /E

7. Pages 142 and 163. In the stories "Mama and Her Bank Account" and "Penny in the Dust," characters again respond to money in their lives with emotional fervor.

9. Page 152. "Young Consumers" studies the phenomenon of the allowance and the ways individual teen-agers handle their spending money and actual expenses.

10. Page 158. In the poem "The Hardship of Accounting," the reader takes a humorous look at the fact that spenders rarely know the whereabouts of every cent spent.

1. Boys Raise \$222 in Hockey
Marathon / 140
□ □

Starting Points

This selection describes how two teen-age boys methodically plan and execute 24 hours of table-hockey in a spirited attempt to help fund the building of Ronald McDonald House, their charity project. Ask students if anyone has planned and/ or participated in a charity-based venture. How did they feel being involved with a worthy cause? Their reflections will help introduce the selection. Direct the students to examine the photograph on page 140. Ask the students to see if they can recognize the feelings of the boys. Have them read the introductory question. As they read the article, they should think about their answer to this question.

Talking Points

- Why did the boys choose that particular charity? (because of their devotion to the Toronto Maple Leafs and Darryl Sittler)
- Where did the money come from? (pledges from neighbors)
- What kept them going during the arduous twenty-four hours? (food, music, and the friendly support of a sister)
- The Guinness Book of World Records hasn't documented table-hockey marathons. How did the boys feel about that? (unconcerned, since their goal for this marathon was to support their charity project, not to break records)
- Use the To think about on page 141. Have students list the important strategy details the boys had to plan to be successful.

Skill Points

Comprehension
The key comprehension skill presented in this selection is as follows:

locate specific information by reading to find supporting details

- Discuss the impressions students obtained of the two boys from reading the article.
- Give students the following characteristics:
 - determined to succeed
 - having a unique project
 - satisfied but exhausted at the end of their marathon
 - dedicated to hockey
- Ask students to find details in the article that support each of the characteristics.
- Develop a co-operative chart of the details. The chart might look similar to the following:

characteristics	details
determined to succeed	pounded on 105 neighbors' doors for pledges
having a unique project	usually larger groups are responsible for raising money
satisfied but exhausted at the end of their marathon	red-rimmed eyes of the boys glimmered with success "For the last few hours we were barely upright," moaned John. "But we've won," the boys exclaimed.
dedicated to hockey	devoted fans of the Toronto Maple Leafs and Darryl Sittler groggy hockey enthusiasts

2. Mama and Her Bank Account / 143



Departure Points

Art

- You have decided to launch a Walk-A-Thon Project to raise money for the building of a community swimming-pool. Design a poster that will excite and prepare your neighbors for this project. Be sure to include details explaining how you intend to obtain your sponsors and how you intend to collect the money.

Writing

- Write a letter of congratulations to John and Clarey telling them your feelings about their marathon.
- Global Ocean Survival is a foundation that you have recently become aware of through documentaries and news coverage. You decide to plan a charity-based, money-raising campaign to help the foundation save marine animals in danger of extinction. The local zoo has offered to help you by donating half the proceeds from their general admission tickets sold during one weekend. How would you proceed with this project? What facts and details would you need? Write a paragraph about your ideas for the project. Make a list of details you will have to attend to so that the campaign will be a success.

Starting Points

The “Big Bank” downtown houses an important bank account for the family in this story. It is something to fall back upon in time of need or trouble. Knowledge of it spurs individual family members to work together and believe in each other. The bank account, however, never really existed. A sensitive and wise mother kept this a secret for over twenty years. She used it to inspire feelings of hope and security for her family.

Some people are very sensitive to the needs of others in their families and communities. Can students speak of anyone they know who stands out as a “giver”? Ask students if they know of any families that work together to help one another through financial or other difficulties. Do students feel their own families co-operate and pull together in money matters? Students’ comments will help to introduce the story. Discuss the introductory sentence on page 143 of the student text. Ask students if they agree or disagree with it. As they read the story have them see if their opinion remains the same or changes.

Talking Points

- What words describe Mama’s personality? (steady, calm, hopeful, affectionate)
- What saved the family from a lot of unnecessary fears? (their belief in the existence of a bank account downtown)
- What things were paid for from the “Little Bank”? (a trip to the doctor, medicine, a costume for a school play, a tonsil operation, and a Girl Scout uniform)
- How did Katrin find out that the Big Bank Account was only a fantasy? (When she gave her mother her first pay cheque to deposit, her mother revealed that she’d never had a real bank account.)
- Why did the mother tell the family she had a Big Bank Account? (to inspire their sense of security)

Skill Points

Comprehension

The key comprehension skill presented in this story is as follows:

gain understanding of details which lead to characterization

- Refer students to the To think about on page 147 of the student text.
- Establish during discussion of Mama's character that she was:
 - concerned about her family
 - serious about her work
 - determined
 - careful
 - generous
 - proud
 - clever
 - responsible
- Have students locate details from the story that show she had these characteristics.

- Develop a co-operative chart giving the characteristics with the story details that illustrate them. The chart might be similar to the following:

Page	Characteristic	Story Proof
143	concerned about her family	... Saturday night Mama would sit down by the scrubbed kitchen table and with much wrinkling of usually placid brows count out the money Papa had brought home...
144	serious about her work	... Mama would solemnly detach a nickel or a dime and set it aside...
145	determined	"We do not," she reminded us gently, "want to have to go to the Bank."
145	careful	Mama gave him a bright smile and laboriously wrote down a sum...
145	loving	... Mama reached across the table and touched Papa's sleeve, but she didn't say anything...
146		... Mama would not let us worry unduly.
146	generous	(when the strike came) Mama "helped out" at Kruper's bakery...
147	responsible	The day the Strike was over and Papa went back to work, I saw Mama stand a little straighter as if to get a kink out of her back.
147	proud	She looked around at us proudly. "Is good," she smiled.
147	clever	"Is no account," she said. "In all my life, I never been inside a Bank."

3. On Buying a Partridge in a Pear Tree / 148*



Departure Points

Speaking/Listening

- Have students discuss the following questions: What did the family do to survive “when the Strike came”? How did they handle Nels’ decision to go to high school? (To do, page 147, student text)

Writing

- Suggest that students write a letter from Katrin to her brother Nels in which she tells him of her recent conversation with Mama and her discovery of the non-existent bank account.

Drama

- Invite two students to role-play the characters of Mama and Papa. Have them take part in a private discussion of their feelings about the strike and how it might affect their family. Have them wrestle with solutions to keep the family together.
- Invite several students to role-play the children in the family – Katrin, Nels, Christine, and Dagmar. Have them take part in a private discussion of their feelings about the strike’s impact on their family.

Starting Points

This humorous, easy-to-read annotated list immediately intrigues the reader. The contents of the list are taken from the popular old Christmas Song “Twelve Days of Christmas” and are combined with the inflated price of each item in today’s terms. Students may examine not only today’s prices, but also a rich and varied gift selection from a time past. Ask students to talk about gift-giving in general. How do they feel about giving and receiving birthday or Christmas presents? Do they find it difficult to find appropriate gifts? Are they very inhibited by expense? Have the students turn to page 148 in their texts and examine the illustration, title, and opening question. Are they familiar with the song? How is the illustration connected with the introductory question? What is each person in the illustration feeling? What do students think the selection is about? Have the students read the selection to see if they are right.

Talking Points

- What were some of the difficulties in finding common seventeenth century gifts today? (availability, expense, in season or out-of-season, bulk orders versus single orders)
- Why does a list communicate the information in this selection so well? (factual, logical sequence, annotation)
- Use the To think about on page 151 of the student text to discuss the amusing quality of this selection.

* Information to Note:

Some students may experience a little difficulty in reading this selection because of the number of proper names. The fact that each section of the article is based on a line of a song familiar to most and its amusing nature should carry these students through the reading.

4. Young Consumers / 152

**Departure Points***Speaking/Listening*

- Have students discuss the following questions: Which was the most expensive gift? Easiest to find? Hardest to find? (To do, page 151, student text)

Writing

- It is nearly Christmas. You have the money and the time. Compile an imaginary list of gifts to give a friend or loved one for each of the twelve days before Christmas. Beside each item record its estimated cost.
- You are the head window decorator in a children's shop in a major Canadian city. It is three months before the Christmas season and you have decided to base your window display on the song "12 Days of Christmas." Make a detailed list of props and decorations for your window. Describe the display in a short paragraph.

Art

- As artistic advertising director of a large Canadian department store you have been given the job of choosing a design for the new shopping bag that will be used by the public two weeks before Christmas. Make a poster of the design based on "On Buying a Partridge in a Pear Tree."

Drama

- Have three students role-play the following parts: boyfriend, girlfriend, store salesperson. Scenario: the couple is shopping for an unusual gift of jewellery. They have \$200 to spend but cannot decide on a ring or a bracelet.

Starting Points

Young people learn the art of managing money in different ways. Each family handles allowances in a manner that suits the family's situation. Teen-agers are concerned about how much they receive, where their money comes from, and how it is spent. This article poses questions related to these concerns. By providing practical case information, it gives a comprehensive picture of the young consumer. Have students think about how money is 'distributed' in their own families. Do they receive allowances? Are they satisfied with the amount they receive? Are they required to do household chores? Are limitations set on their spending? Getting and spending money is a lively topic for most teen-agers. Refer students to the introductory statement on page 152 of the student text. As students read the article have them think about some of the problems related to distributing money fairly within a family. Remind students to use the pictures to obtain a fuller understanding of the article. The two pictures (pages 153 and 155, student text) show young people thinking realistically about how much they need, and how they might increase their earnings.

Talking Points

- What is the most significant factor that has tremendously increased the need for teen-agers to have an allowance today? (inflation, the high cost of goods and services)
- How did most young people in the article feel about doing chores in return for getting an allowance? (It is reasonable to expect to work to receive money. A lot of work, however, should give them more money.)
- Did the young people in this selection agree that parents should tell their offspring how to spend money? (No. Some could appreciate the parent's point of view; others felt adamant about young people having freedom to spend their allowance on anything they wanted.)
- What is the 'credit system'? (Teen-agers receive credits for particular household tasks accomplished. Each credit is worth a certain amount of money. Records are kept and credits are cashed in when teen-agers want to buy something.)

Skill Points

Comprehension

The key comprehension skills presented in this article are as follows:

locate specific information by reading to determine points of view

reconstruct information by recording/ organizing in a chart

- Refer to the To think about on page 157 of the student text. On the board list the "three important issues" mentioned in the last paragraph:
 - amount of money available to young people
 - amount of work required to earn the money
 - number of controls placed on how young people could spend the money
- Establish that all through the article the reader learns different points of view on the above issues, including the point of view of young people and the point of view of adults.
- Write the topics of the issues in three columns on the board.

Amount of money available to young people	Amount of work required to earn the money	Number of controls placed on how the money should be spent

- Ask students to reread comments made both by young people and by parents about these issues. Suggest that they search for comments on one issue at a time. When they find the young person's point of view, write it in the column in one color of chalk. When they find a comment that signifies a parent's point of view, write it in the column using a different color of chalk.

- Draw students' attention to the fact that sometimes students will need to form their own conclusions about the parents' point of view based on the comment a young person makes. You could provide the following example:

One boy commented, "I love making war models. A good model tank costs \$13 and, at a dollar a week (present allowance), it would take three months and one week. So that is why I want more bread."

- Students could predict the boy's parents' point of view about his allowance based on this comment.
- After students have recorded the various points of view in the three-column chart, ask them to write their own point of view and their parents' point of view on each of the three issues.
 - In order to obtain their points of view, interested students could interview family members, friends, and adults who spend time with young people. This could be added to the chart.
 - After they conduct the interview, students could re-evaluate their own points of view and the one they wrote for their parents to see if they want to make any changes to either or both points of view.

5. The Hardship of Accounting/ 158

Departure Points*Speaking/Listening*

- This article presents opinions on family money management in the North American culture. Have students interview people of other nationalities to obtain their points of view about allowances. Have students make a short oral report on their findings.
- You have been invited to give a short talk to a parents' association on the "Allowance Controversy." First outline your talk, and then speak to the class giving your point of view. Invite questions from your classmates.

Writing

- Have students list all the ways in which children earn allowances as told in the article. (To do, page 157, student text) After they have completed their lists, have them make a chart of these jobs, adding to it ones they know that the article did not include.

Starting Points

This little poem by Robert Frost describes the difficulty most people have recalling what happened to the money they no longer have. The poet warns the reader to avoid asking spenders where they think their money went. Discuss with the students ways in which people keep account of their spending money today. What ways do students use to record their spending and saving? Read the poem to students. Have them explain the author's point of view about money that has been spent.

Talking Points

- What was Robert Frost's point of view about spending money? (He felt people should be free to spend money without having to account for how they spent it.)
- What is the connection between the photographs on page 158 and the poem? (All three pictures suggest ways students can earn money.)
- What photographs could have been added to illustrate the poem? (photographs showing students spending money)

6. How To Make Money/ 159



Departure Points

Drama

- Have two students role-play a newlywed couple. Each person has a totally different viewpoint on the spending and accounting of money. Scenario: One partner has spent one half of his or her pay cheque without being able to account for what happened to it. The other partner is trying to keep a balanced budget and record of their money. Dramatize a likely discussion between the two.

Writing

- Have you ever wondered where that five dollar bill in your hand has been before you acquired it? Write an imaginary paragraph about the route the five dollar bill followed before you received it. Share your paragraph with the class.

Starting Points

Young people are always looking for new ways to make money. This article offers several possibilities. A "dog-jogging" or "dog-walking" business is described in detail from the initial advertising to practical guidelines on how to handle canine clients. A "treasure map" and a "treasure sack" are described as being a guaranteed success for the baby-sitting business. Students might benefit further from the other baby-sitting suggestions given in the article. Initiate a discussion with the students about how to make money. Poll the class to find out what types of after-school jobs students have. Has anyone started his or her own business? What was involved in the beginning stages? Did it take more than one person to plan the business and put it into operation? Record these ideas for students to view. As students read the article have them note the suggestions for making money.

Talking Points

- What types of advertising do teen-agers use for their businesses in this selection? (flyer, word-of-mouth)
- Why were the "treasure map" and the "treasure sack" so successful? (The treasure map was a unique way to introduce a child to a new neighborhood. The treasure sack was a very creative and resourceful way to keep a child's interest.)
- "Try *not* turning on the TV set," suggests the author to potential baby-sitters. Why? (Answers will vary.)
- Dog-jogging can have its problems. What can be done to keep this business running smoothly? (walk one dog at a time, keep the dog on a leash, don't tie the dog up)
- Refer students to the To think about on page 162 of the student text. Have them discuss the two questions.

Skill Points

Comprehension

The key comprehension skills presented in this article are as follows:

perceive organization by scanning to find the main ideas in leads

locate specific information by reading to find supporting details

- Have students scan the article to locate the main topics or main ideas presented. List these for everyone to view. The list might look similar to the following one:
 - dog-jogging or dog-walking
 - baby-sitting
 - what to do instead of watching TV when you baby-sit
 - families that need you the most
 - home-from-school service
- Establish that the author introduced each main idea (except the first one) by using a heading called a subtitle. Students could discuss why the author did not use a subtitle to introduce her first main idea.
- Recall that the author develops each main idea by including a number of details explaining and describing the idea.

- Co-operatively develop a chart recording the supporting details for the activities. You might begin the chart in the following manner:

Dog-Walking	Baby-sitting	The "no TV" Babysitter	Where You Are Needed Most	Home-from-school Service
obtain customers from apartment buildings				
older people and working couples need your service				
prepare a flyer stating how long you will walk the dog and what you charge				
walk one dog at a time unless the dogs know and like one another				
keep the dog on a leash				
don't tie the dog up				

- Students could add to the chart the ways they discussed in the To think about on page 162 of the student text. Some of the author's suggestions might not be practical for their environment (i.e. there may not be any apartment buildings in their region). Students could design a chart of jobs suitable to their circumstances.

7. Penny in the Dust /163*



Departure Points

Art

- Design an attractive flyer advertising your service. (To do, page 162, student text)

Speaking/Listening

- In groups of three or four, students could research studies done on the effect television viewing has on young children and report their findings to the class. Students could then debate a topic such as the following one:

Resolved that television viewing has damaging effects on young children.

Drama

- Three students could role-play parents discussing the "home-from-school" service run by a local young person. The service has been in operation for three weeks. Some incidents which have taken place related to the service have been positive and some have been negative.

Starting Points

A shiny new penny takes on a symbolic meaning in this reflective story of a young man's feelings toward his father. The father is described as a hard-working, responsible, quiet man. His feelings toward his son are tentative and throughout most of his son's life, the father is undemonstrative except in the incident that develops around the penny in the dust. The son's exuberant feelings and hidden love for his father rarely take expression. But when his father gives him a shiny new penny which he loses, the opportunity for real communication presents itself. Invite the students to talk about feelings such as affection, admiration, trust, and love. Are these warm feelings difficult to express? How is emotion expressed between members of the students' families? Is it more or less difficult to express feelings when the other person is of the same sex, of a different sex, younger, or older?

Ask the students to close their eyes and try to visualize the father as you read this quotation from page 163 of the student text.

"We searched everywhere [for you] . . . I think it's the only time I ever saw Father really upset. He didn't even stop to take the oxen off the wagon tongue when they told him. He raced right through the chopping where Tom Reeve was burning brush, looking for you – right through the flames almost, they couldn't do a thing with him."

How does this man feel towards his son? What kind of man is he? Have you ever known a person like this man? Draw the students' attention to the introductory sentence on page 163. Have students read the story to find out what kind of man the father was and what kind of relationship he had with his son.

* Information to Note

This selection and the selection "The Bars and the Bridge," (page 28, student text) are taken from the same book by Ernest Buckler and have a number of similar story-line characteristics. After students have finished reading both selections they might enjoy comparing them.

Talking Points

- Why didn't Pete spend the penny? (His imagination was greater than the immediate satisfaction of "Long Tom" popcorn.)
- The gift of the penny was very important to Pete. For what reasons? (It was a direct gift from his father and an expression of affection from a man who had difficulties in communicating feeling.)
- Use the To think about on page 170 of the student text.
- Why did Pete leave the penny in his father's coat pocket? (to honor his father)

Skill Points

Comprehension
The key comprehension skill presented in this story is as follows:

gain understanding of details which lead to characterization

- Discuss students' general impression of Pete's character based on their reading of the selection.
- Refer to the To do on page 170 of the student text. Have students skim the selection to find four details illustrating that Pete was an imaginative child. List students' examples for everyone to see. The list might be similar to the following one:

Page 164	...	I'd be reeling off some of my fanciful plans...
Page 166	...	The childish visions I had built in my head in the magic August afternoon when almost anything could be made to seem real...
Page 169	...	"I was buryin' my penny and makin' out I was diggin' up treasure. I was makin' out I was findin' gold..."
Page 169	...	"I was makin' out I bought you a mowin' machine so's you could get your work done early every day so's you and I could go into town in the big automobile I made out I bought you - and everyone'd turn around and look at us drivin' down the streets..."
- Establish that some other details in the story reveal that Peter had the following character traits:

observant	sensitive
shy	careful
considerate	smart
generous	understanding

Have students select at least two of the above characteristics and find details that illustrate it. List the

examples for each character trait similarly to the way examples illustrating imagination were listed. The list might appear as follows:

- Page 164 observant – . . . (his father) could never intrude . . . without feeling awkward and conscious of trespass;
- Page 165 shy – . . . I couldn't expose any of my eagerness either.
- Page 165 careful – . . . I thought of my bright penny disappearing forever into the black drawstring pouch the storekeeper kept his money in . . .
- Page 169 sensitive – I felt almost sick. I felt as if I had struck *him*.
- Page 169 considerate – I had to tell him the truth then.
- Page 169 smart – . . . only the truth . . . would have the unmistakable sound truth has . . .
- Page 169 generous – Pete wanted to buy a mowing machine and a big automobile for his father
- Page 170 understanding – But I think he knew what that would be like, just the same.

• Suggest that students could reread the selection again to locate details that reveal the character traits of Pete's father.

Vocabulary

Page 164

- There's no way you can tell it to make it sound like anything more than an inarticulate man a little at sea with an imaginative child.
- It was as if his sure-footed way in the fields forsook him the moment he came near the door of my child's world and that he could never intrude on it without feeling awkward and conscious of trespass; and that I, sensing that but not understanding it, felt at the sound of his solid step outside, the child-world's foolish fragility.

Page 166

- It was that time of magic suspension in an August afternoon.

To draw attention to the meanings of these figurative or idiomatic expressions use this strategy. Ask students to paraphrase the groups of words by translating the meaning literally. From the literal interpretation ask students to suggest the author's intended meaning. In the case of the group of words beginning with "an inarticulate man . . ." have students discuss their impression of the child "reeling off some of my fanciful plans" contrasted with their impression of the father who never laughed out loud and who would, upon entering the kitchen, cause the boy to stop talking. Students may need some further assistance arriving at the meaning of "inarticulate." Suggest that they predict the meaning and confirm their guesses by using the dictionary. Continue to co-operatively discuss the contrast between the father's manner and the boy's manner to gain clues for unlocking the meaning of "the child-world's foolish fragility."

Page 163

- My sister and I were walking through the old sun-still fields the evening before my father's funeral, recalling this memory or that – trying after the fashion of families who gather again in the place where they were born, to identify ourselves with the strange children we must have been.

- Up in the meeting-house, back in the blueberry barrens – we even looked in the well.
- He didn't even stop to take the oxen off the wagon tongue when they told him.

Have students examine the structure of the underlined words. "Recalling" is a very common word, but can students figure out by structural analysis where the meaning comes from? Have students consider words such as call up, call back, call down, call forth, call again. Suggest that they examine the preface "re" in words such as renew, re-elect, reappear, replace. These observations should lead students to an understanding of "recall's" origin. By creating a visual picture of a pair of oxen (or horses) in front of a wagon, considering what might hold them in place, and using their understanding of the word "tongue," students should arrive at a concept of "wagon-tongue." Ask students to predict the meaning of each underlined word and confirm their guess by using a dictionary.

Departure Points

Writing

- Under the Obituary column of the local newspaper there is a short biographical sketch of Pete's father. Write the contents of that biographical sketch.
- Pete writes a letter to his sister after seeing her at the funeral. In it he explains why he felt his father was a good father. Write the letter.
- Things might have been different if Pete hadn't lost the penny. In a paragraph describe how Pete might have shown his father his true feelings in another situation.

Speaking/Listening

- Pete is to be interviewed by an executive employment agency for a job overseas. To qualify, he has to give an account of his childhood and early relationships. Have two students role-play the interviewer and Pete. At the end of the interview, invite other students to comment on whether they agree or disagree with the character portrayed of Pete and his family.

Art

- Have students make a collage-poster (from things such as photos, clippings, original artwork) that focusses on Pete's fantasies about things he would have liked to have bought for his father. Students could include pictures of father and son showing affection for each other.

CULMINATING THE THEME

- The class finds itself transported into a futuristic world. In this completely different environment there is no money, nor any need for money. There is no getting and spending, no need for material goods, no need to have a job, no need to keep accounts or records. There is an endless supply of anything a person could want. Divide the class into groups of four or five. Have students discuss how they will adjust to this new world, given their past experience with money in their lives. Have students write an imaginary story using one of the following topics:

- what the interaction will be like between the students and the beings of the new civilization

- how the students will explain the basic significance of money in their past lives before they went there

- what they miss about their old way of life

- how successfully or unsuccessfully they adapt to a moneyless world

These stories can be shared.

EVALUATING THE THEME

- The "Summary Activity" focusses on planning a drive to raise money for a local charity or cause. It also includes the writing of a letter to the local government for permission to hold the drive. Have students read and do the summary activities on page 171 of the student text. Outlines could be shared with the class and individual letters shared with others.



Don't Fall Out of Windows Much!

OVERVIEW

The process of determining who we are and what we are depends to some extent on our ability to separate opinion from fact and to use facts to create strong personal beliefs or opinions. A topic that fits neatly into this process is the health of the individual. "Don't Fall Out of Windows Much!" includes selections about health and our struggle toward good physical condition.

Three amusing poems, "Henry King, Who Chewed Bits of String, and was Early Cut off in Dreadful Agonies," page 174, "A Doctor Fell in A Deep Well," page 175, "There was a Young Lady of Ryde," page 176, and an article on the humorous aspects of the flu, "Every Year A Different Name," page 204, take a tongue-in-cheek look at patients and doctors. From the home remedies of olden days in "Grandmother's Salve for Everything," page 177, and the life-and-death battle of frontier families pitting their own resources against the raw elements in "Alone in the Bush," page 178, to the story of "The Doctor of Labrador," page 180, as he raced against death in the frigid Newfoundland waters, students experience what life was like a century ago when there was little medical help in a pioneer Canada.

Students can recognize the determination of Cheryl Kristiansen, a pretty, handicapped teenager who fights to lead a normal life undaunted by her artificial leg in "Taking Everything in Her Stride," page 196. In "There Was No Pain," page 192, a young female skier competing in a treacherous downhill run crashes and faces the helplessness of feeling nothing.

A completely factual chart, "How Different Sports Rate in Promoting Physical Fitness," page 200, is followed by a completely opinionated article, "Disease as a Positive Life Force," page 201. They offer students a chance to evaluate both types of writing, to relate sports to the level of efficiency of the body, and to examine a personalized method of solving a health problem. All the selections illustrate our continuing struggle for bodily health and give students an opportunity to explore their own attitudes and convictions.

SPIL/R

Objectives

- using verbs in past progressive tense form
- understanding medical language
- understanding and writing advertisements
- writing ballads
- writing leads for essays

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - medical “folklore” p. 120
 - from Bluenose Magic p. 122
 - Medicine Show p. 124
 - The Computer Will See You Now p. 132
 - A Remedy Not To Be Sneezed At p. 132
 - cartoons:
 - p. 118, p. 119
 - poetry:
 - Advice to Small Children p. 119
 - Lord Randal p. 130
- developing writing skills
 - using verbs in past progressive tense form p. 128, **p. 94**
 - understanding and writing advertisements p. 129, **p. 95**
 - writing ballads p. 131, **p. 97**
 - writing leads for essays p. 133, **p. 99**
- additional reading on the theme **p. 100**

Products

Speaking/Listening

- discussing medical remedies and folklore p. 121, p. 123
- discussing a sales pitch p. 128, **p. 93**
- discussing a ballad p. 131, **p. 97**
- discussing essays p. 133
- discussing cartoons **p. 91**
- giving an oral report **p. 93**
- discussing written ads **p. 95**
- discussing medical terms **p. 95**
- discussing language use **p. 96**
- discussing student commercials **p. 96**
- paraphrasing a ballad **p. 96**
- discussing ballad form **p. 97**
- speculating about computers **p. 98**
- discussing personal home remedies **p. 98**
- discussing marketing **p. 99**
- discussing formulas for leads **p. 99**
- discussing features of specific articles **p. 100**

Writing

- writing about hospital experiences p. 129
- writing a ballad p. 131
- writing leads p. 133, **p. 99, p. 100**
- writing humorous paragraphs **p. 92**
- writing a research report **p. 93**
- describing an incident **p. 94**
- producing a commercial **p. 96**
- writing poster ad copy **p. 99**

Research

- researching medical folklore p. 121
- researching ingredients **p. 93**

Art

- drawing cartoons **p. 91, p. 92**
- illustrating imaginary scenes **p. 98**
- producing a poster **p. 99**

Drama

- dramatizing imaginary scenes **p. 91**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Don't Fall Out of Windows Much!

Focus:

medicine, medical matters, and folklore surrounding medical matters

Topics:

- herbal remedies
- flu
- disease seen in positive terms
- people with disabilities
- physical fitness

SPIR

Objectives

- locate specific information by
 - reading to determine solutions to problems
 - reading to find supporting details
 - reading to find answers to questions
- reconstruct information by recording/organizing in
 - a chart
 - a time line
- evaluate and judge ideas according to fact/opinion

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - non-fiction:
 - Alone in the Bush p. 178
 - There Was No Pain p. 192
 - Taking Everything in Her Stride p. 197
 - Disease as a Positive Life Force p. 201
 - Every Year A Different Name p. 204
 - poetry:
 - Henry King, Who Chewed Bits of String, and was Early Cut off in Dreadful Agonies p. 174
 - A Doctor Fell in A Deep Well p. 175
 - There was a Young Lady of Ryde p. 176
 - recipe:
 - Grandmother's Salve for Everything p. 177
 - chart:
 - How Different Sports Rate in Promoting Physical Fitness p. 200
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (VOCABULARY)
- additional reading on the theme p. 133

Products

Speaking/Listening

- discussing fact/opinion p. 191
- discussing special facilities p. 199
- selecting examples p. 203
- discussing language p. 206
- interviewing people p. 136
- discussing herbal remedies p. 139
- discussing neighborhood relationships p. 141
- debating a story-related topic p. 146
- interviewing someone with a physical handicap p. 147
- debating a selection statement p. 150
- discussing quotations p. 151

Writing

- rewriting a paragraph p. 179, p. 141
- writing poems, limericks p. 137, p. 138
- writing a collection of limericks p. 138
- writing an imaginary story p. 139
- writing a letter p. 141
- writing a character sketch of an animal p. 144
- writing a personal adventure story p. 144
- writing a biographical sketch p. 146
- writing a paragraph describing Jill's feelings when she was examined at the hospital p. 146
- charting exercise programs p. 148
- writing an ad p. 148
- charting vocational ailments p. 150
- collecting health expressions p. 151

Art

- illustrating pamphlets p. 136
- illustrating healing plants p. 139
- developing a cartoon p. 144
- making a hero scrapbook p. 144
- sculpting with plasticine p. 144
- designing a snack bar p. 147
- designing a poster p. 148

Drama

- role-playing a scenario p. 147
- role-playing a situation p. 151

OBJECTIVES

Main Objective	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none"> locate specific information by <ul style="list-style-type: none"> reading to determine solutions to problems reading to find supporting details reading to find answers to questions reconstruct information by recording/organizing in <ul style="list-style-type: none"> a chart a time line
Other Objectives	The students will be asked to:
Making Judgments	<ul style="list-style-type: none"> evaluate and judge ideas according to fact/opinion

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

To what extent are students conditioned to act the way they do? How many feel they have complete control over their actions? Do they respond automatically to such common maxims as: Always sleep with an open window; Eat carrots to improve your eyesight; Hang a ball of garlic in a room to keep vampires away? Do they examine the evidence first and then evaluate the beliefs? Share students' responses. The human being is capable of both instinctive and rational responses. Discuss the picture on pages 172-173 of the student text. What is happening in the cartoon? Does the title on page 173 help explain the man's predicament?

Ask students to list common expressions of medical advice that have been passed down through their families. Write them for students to see. These examples will help prepare the students for the analysis of factual and opinionated writing found in this chapter. Read co-operatively the introductory material on page 173 of the student text.

ONGOING ACTIVITIES FOR THE THEME

1. One of the selections in this theme is a brief life story of a very successful teen-age girl who is handicapped. Have the students assemble a biographical collection of similar life stories of people who are handicapped. Feature photos, clippings, or drawings of these persons in a bulletin board display.

2. Art Buchwald's piece on page 204 of the student text takes a humorous look at a common illness, the flu. Have students choose another common health-related problem such as fingernail biting, acne, headaches, or tooth decay, and write a humorous account of their own personal experiences with that problem.

3. Set up a research centre at which students can explore the beliefs about medicine through the ages. Have them choose an illness and research it to discover what was initially thought to have caused it, who discovered its cause, and what the cure is (if it has been found). Diseases such as rabies, sleeping sickness, the plague, etc. could be suggested.

4. There are many terms related to diseases and cures for diseases. As students progress through the theme, have them make a collection of these two sets of words. Suggest that students skim the selections to find additional examples to add to their lists.

5. There are many useful examples of writing that deal with man's struggle for health. As an extension activity have as many as possible of the following novels, short stories, poems, plays, and pieces of non-fiction available for your students to read.

Bibliography:

Allison, Linda. *Blood and Guts: A Working Guide to Your Own Insides*. Little, Brown. 1976.

Human physiology and anatomy with a humorous twist.

Gr. 4-8.

* Armstrong, Audrey I. *Sulphur and Molasses; Home Remedies and Other Echoes of The Canadian Past*. Musson. 1977.

A collection of pioneer folk remedies.

Gr. 6 and up.

Berger, Melvin. *The New Food Book: Nutrition, Diet, Consumer Tips, and Foods of the Future*. Crowell. 1978.

The foods we need to keep healthy, and future food trends, are discussed.

Gr. 4-7.

* Brown, Jeremy and Gail Harvey. *Terry Fox: A Pictorial Tribute to the Marathon of Hope*. General. 1980.

Pictorial documentation of Terry's run and the events which followed it. Audited profits from the book will be donated to cancer research.

Gr. 5 and up.

Diskin, Eve. *Yoga for Children*. Arco. 1977.

Yoga positions are explained and illustrated. The emphasis is on fun.

Gr. 7-11.

Eshleman, Alan. *Poison Plants*. Houghton Mifflin. 1977.

An introduction to poison plants and their role in medical science.

Gr. 7-9.

* Jason, Dan. comp. *Some Useful Wild Plants for Nourishment and Healing*. Talonbooks. 1972.

A descriptive guide to wild plants found in B.C. and other parts of Canada.

Gr. 7 and up.

* Langdon, Eustella. *Pioneer Gardens*. Holt. 1972.

A book of herbal remedies and pioneer recipes made from Canada's earliest gardens.

Gr. 7-12.

Lewis, Nancy and Richard. *Keeping in Shape*. Franklin Watts. 1976.

How and why to exercise, from a kid's point of view.

Gr. 5-9.

* Little, Jean. *From Anna*. Fitzhenry & Whiteside. 1977.

Anna is considered awkward and slow until she gets glasses that correct her poor eyesight.

Gr. 4-8.

* MacDermot, Hugh Ernest. *One Hundred Years of Medicine in Canada, 1867-1967*. McClelland & Stewart. 1967.

The story of medical and paramedical services and research in Canada.

Reference.

Nourse, Alan Edward. *Lumps, Bumps, and Rashes: A Look at Kids' Diseases*. Franklin Watts. 1976.

An examination of communicable diseases and their control.

Gr. 4-8.

* Rozovsky, Lorne Elkin. *The Canadian Patient's Book of Rights*. Doubleday. 1980.

Comprehensive coverage of a timely topic.

Reference.

* Shaw, Margaret Mason. *Frederick Banting*. Fitzhenry & Whiteside. 1976.

The life of the man who discovered insulin, the control for diabetes.

Gr. 4-8.

* Stewart, Roderick. *Bethune*. Paperjacks. 1975.

A biography of Canadian doctor, Norman Bethune.

Gr. 9-12.

Sobol, Harriet Langsam. *My Brother Steven is Retarded*. Macmillan. 1977.

A girl learns to understand the problems of her older, retarded brother.

Gr. 3-6.

Wolf, Bernard. *Connie's New Eyes*. Pocket Books. 1978.

A young blind woman's seeing-eye dog becomes her new "eyes."

Gr. 5-8.

* Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The language activities in “Don’t Fall Out of Windows Much!” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised/ E

Pages 118-119. Starting Point Activities

1. Page 118. The amusing cartoons and poem depict the common fears and apprehensions people have toward modern medicine.

3. Page 120. The medical advice, cartoons, and activities are a starting point for students to begin examining fact and opinion.

4. Page 122. Excerpts of old home remedies from “Bluenose Magic” provide interesting materials for discussion.

6. Page 124. A clear historical picture of the patent medicine show gives students some awareness of the impact of the pitchmen on the small-town folk of yesteryear. The photo and artwork show the type of appeal these medicine shows had for the people. Medical vocabulary, advertisements, and verbs are the focus of the activities on pages 128-129.

Starting Points in Reading/ E

Pages 172-173. Chapter Opener; overview of the theme

2. Pages 174, 175, and 176. The first three poems, “Henry King, who Chewed Bits of String, and was Early Cut off in Dreadful Agonies,” “A Doctor Fell in A Deep Well,” and “There was a Young Lady of Ryde” poke fun at patients and doctors.

5. Page 177. “Grandmother’s Salve for Everything,” gives an actual home cure remedy from the old 1877 book, *The Canadian Home Cook Book*.

7. Pages 178 and 180. In “Alone in the Bush” and “The Doctor of Labrador,” the everyday medical experiences and needs of Canadian pioneer families are described.

Starting Points in Language Revised /E

9. Page 130. In a ballad, students experience the story of a young man who is aware that he is going to die after being poisoned by his true love. The ballad form is studied in the activities on page 131.

12. Page 132. Two essays highlight the use of modern technology in medicine. In the first, the computer replaces the doctor's basic routine examination of the patient. In the second, a new electronic substitute for granny's steam inhalator helps us lick the common cold. Questions about the articles and the skill of writing leads for essays are the focus of the activities on page 133.

Starting Points in Reading /E

8. Page 204. The "flu" is a modern everyday medical problem that students can easily identify with in "Every Year A Different Name."

10. Page 201. A young man's intuition about his own body and health is seen in "Disease as a Positive Life Force."

11. Page 192. "There Was No Pain" is a detailed story of a young sportswoman who loses her sense of feeling in a tragic sports accident.

13. Page 200. A scientifically based chart breaks down the relationship of various sports to physical fitness and a general sense of well-being in "How Different Sports Rate in Promoting Physical Fitness."

14. Page 196. The personal struggles of a young handicapped girl provide the possibility of peer identification in "Taking Everything in Her Stride."

1. Henry King, Who Chewed Bits of String, and was Early Cut off in Dreadful Agonies / 174

Starting Points

Invite students to think back to the days of their early childhood. Children often experiment with chewing and eating a strange variety of substances. Do they remember chewing or eating any unusual things such as worms, sand, paper, paste, leaves, or ants? Were they “dared” or were they just trying to be “different”? Discuss these experiences. As you read the poem to students, have them think about Henry King’s feelings toward eating. Discuss their ideas. Have students read the poem silently to experience its humor fully.

Talking Points

- Use the To think about on page 174 of the student text.
- What advice did Henry give his friends? (to stick to basic meals)
- What are some of the phrases the author uses to make the poem sound amusing?
 - (“Chief Defect . . . / Was chewing little bits of String.”
 - “some which tied / Itself in ugly Knots inside.”
 - “with his Latest Breath, / Cried”
 - “Breakfast, Dinner, Lunch and Tea / Are all the Human Frame requires”
 - “Wretched Child expires”)
- Writing on the topic of death is difficult for an author. How does the author of this poem handle the topic easily? (The author makes the exaggerated story of the boy’s death from chewing bits of string so humorous that the actual death is secondary.)

Departure Points

Speaking / Listening

- Have students interview young children in their neighborhoods or talk to the mothers of young children. They should inquire about the strange materials young children have chewed or eaten and the circumstances surrounding each event. In groups of three or four have students compile short pamphlets entitled “AAAKKGGHHH! What We Ate When We Were Young!” Keep the booklets in the classroom for humorous reading.

Art

- Use cartoons, line drawings, or clippings to illustrate the pamphlets entitled “AAAKKGGHHH! What We Ate When We Were Young!” Attach illustrations to the printed pamphlets to highlight the humor.

2. A Doctor Fell in a Deep Well / 175

Starting Points

This humorous little poem speaks about a doctor's experience falling into a well and breaking his collarbone. This is the story on the literal level. On another level, through the moral, a second message is given that doctors should work with the sick and leave the healthy people alone. Have the students follow along in their texts as you read the poem to them and think about the effect of the illustration on their enjoyment of the poem. Discuss their responses to the poem and illustration.

Talking Points

- Is this a believable poem? Why or why not? (not realistic, but sending a realistic message)
- How does the author create humor in the poem? (uses a play or pun on the word "well")
- What else makes this a funny poem? (its brevity and the situation)

Departure Points

Writing

- Invite students to write short funny poems similar to this one about other professionals in the health field such as dentists, nurses, chiropractors, etc. Share the creative efforts with the class.

3. There was a Young Lady of Ryde / 176

Starting Points

This poem is a limerick. The most popular and well-known writer of limericks was Edward Lear, an Englishman. After a successful two years of making painstaking drawings of birds in the Parrot House of the London Zoo, he took a job on a large country estate in England. He soon became bored with his work and began to entertain the children of the estate and local children with funny little poems. The poems had a certain ring to them that was predicted by their inner form. The syllabic arrangement was usually 8-8-6-6-8. Ask students if they have ever heard any limericks. Discuss ones students are familiar with. Have a few books of limericks available for students to examine. Ask the students to study the picture on page 176 of the student text. What story can be unfolded from the picture? Read the limerick aloud. Discuss student responses to the humor of the poem.

Talking Points

- What do the following words in the poem mean?
fermented (apple gradually changes chemically into a different substance)
lamented (the girl we grieve over)
- What phrases does the poet use to create humor?
("ate a green apple and died")
"apple fermented/Inside the lamented"
"made cider inside her inside.")
- The limerick form of poetry usually has a set number of beats (syllables) to each line. The standard pattern is 8-8-6-6-8. Does this poem conform to the standard? (Yes.)
- Could this limerick be as effective if it were translated into another language? Why or why not? (To think about, page 176, student text)

Departure Points

Writing

- In groups of three or four ask students to research limericks and make a printed collection of old ones, popular ones, and common limericks of today. They could put these into booklet form and illustrate them. These can be kept in the classroom for humorous reading.
- Have students write original limericks by applying their ideas to the standard limerick form (8-8-6-6-8). Post the results of their creative efforts for others to see.
- The young lady in this poem ate a green apple and died. It is doubtful that the apple was the sole cause of her death. Have students write a short paragraph explaining the real cause of her death. Encourage students to use their imaginations.

4. Grandmother's Salve for Everything /177

Starting Points

One hundred years ago people depended mostly on home remedies. Knowledge of bodily cures was passed through families from the personal contact they had with herbalists, naturopaths (healers who helped the sick get well through the use of natural substances and therapies) and relatives. Sometimes a relative would be well-known for his or her particular home remedy. In this selection such a recipe is given: an all-purpose salve created by grandmother, found in *The Canadian Home Cook Book* (1877). Ask students if they know that herbal remedies were highly praised in the nineteenth century and that much of modern pharmacology is based on the use of herbal extracts. Ask if students can give any examples of home remedies. (For example: putting honey on a burn, using cloves for toothache, chewing parsley for bad breath.) Do students feel these examples may have any scientific accuracy? List students' examples. These examples and personal experiences will help introduce the selection. Do any students have older relatives who know about home remedies or who use them?

Have the students look at the picture on page 177 of the student text. What is happening? Discuss what grandmother's limitations were.

Refer students to the opening question on page 177. Ask them to think about it as they read the excerpt.

Talking Points

- Why is this recipe so general? (Under the conditions of those days one couldn't give exact measurements.)
- What recipe today sounds like this salve concoction? (the making of taffy candy, although the ingredients are different)
- What would you imagine the salve to be used for? (practically everything – burns, scratches, bruises, aches, irritations, dry skin)
- What evidence is there that Grandmother's Salve worked? (none really, except that it was published in *The Canadian Home Cook Book*, 1877)
- Which words in the recipe are general rather than specific?

(...after it (the tallow) is hard...

... put all together into an old kettle...

... let it dissolve and just come to a boil...

... take half a pail of warm water, just the chill off...

... pull like candy until quite white and brittle...)

Departure Points

Writing

- Have students write an original story about grandmother using her salve. Students will need to include details about her life in olden days.

Art

- Invite students to research the use of herbs for bodily cures. Many books and pamphlets from the nineteenth century about herbs have been reprinted in paperback and are available in libraries and health food stores. Have students illustrate the popular herb plants on poster paper and tell about their uses. Display these for general awareness and interest.

Speaking/Listening

- Canadian Native peoples have used herbs, plants, and natural materials for healing throughout Canada's history. Contact a group representing these peoples and ask for information on this topic. Have students give an oral presentation of their finding. Where possible, guest speakers could be invited to the classroom.

5. Alone in the Bush/178



Starting Points

Lack of medical help or knowledge, lack of resources, and isolation often brought death to Canada’s frontier pioneer families. This brief account of two such families describes these grievous conditions. How self-reliant do families have to be today? Do neighbors depend on each other in any way for basic needs? How have modern technology, modern medicine, and modern communication methods made life more predictable and infant deaths less likely? Discuss these questions with the students, based on their personal experiences and knowledge. Ask if anyone has ever been on a camping trip in the bush and faced a physical situation where medical help was needed. Have students describe the situations and the way they were handled. How did they feel being away from “civilization” in an emergency? Direct students’ attention to the introductory sentence on page 178 of the student text and have them discover what resources there were as they read “Alone in the Bush.”

Talking Points

- What human qualities must Mrs. Elliott have had to raise a family in frontier conditions? (strength, patience, hope, ingenuity)
- Uncontrollable factors often spelled tragedy for the pioneers. What examples are suggested in this selection? (illness, lack of experience with the environment, weather conditions)
- Canada’s frontier pioneers struggled physically and emotionally. What evidence of emotional struggle can you find in the two stories of families? (accepting the death of children and having the hope to continue)
- Use the To think about on page 179 of the student text to further discuss the selection. For the second question, “Were people generally more self-reliant in those days?” have students offer examples to support their opinion.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to
determine solutions to problems encountered
reconstruct information by recording/organizing
in a chart

- Recall that the article tells how frontier pioneers of Canada responded to medical problems that confronted them.
- Review the discussion in the Starting Points and Talking Points of the physical conditions these people had to endure and the kinds of medical facilities that were (or were not) available to them.
- Have students skim each story to find the following details:
 - the problem
 - the solution
 - the result of the solution
- Develop a co-operative chart recording these details. The chart might look similar to the following one:

Problem	Solution	Result of solution
mother needs help with sick baby	son goes out in the bitter cold weather to obtain the assistance of a neighboring mother	article suggests that the baby died
baby has dysentery	hired help swims across a stream to obtain some powders from the doctor; later the doctor himself arrives	the baby looked as if she was getting better, but on the fifth day of her illness she fell into a stupor and died

Vocabulary

Page 178

- Mrs. Frances Stewart gives us this example of the hardship she suffered because of it: "In the Autumn of our first year in Douro our youngest child . . . was seized with dysentery."

Page 179

- The next day she appeared more lively but refused the arrowroot and sago which I offered her.

To draw attention to word meanings use the following strategy. Have students use their own associations to elaborate the meanings of these names for a disease and for plants. If they are unfamiliar with any or all of the names, have students obtain their definition by using the dictionary.

Page 179

- She asked for bread, and of this we had none fit to give her, having for some time been unable to procure good flour.
- The next day she fell into a stupor and towards midnight her angel spirit passed away to the immortal land.

Instruct students to search the text for clues to the meaning of each underlined word and paraphrase the word. Ask students what clues helped them in their paraphrasing.

For example:

procure – good flour

stupor – she fell into . . . passed away

immortal – passed away . . . land

Departure Points

Writing

- One of the ladies in a pioneer village writes a letter to her cousin in Scotland, giving a detailed account of life in the new homeland. Have the students write the contents of the letter.
- Have students rewrite the first paragraph of the selection as it might happen in their community today. What contrasts (opposites) are there between the scene in the selection and one in their home? Would a parent send for a neighbor today if a child became ill? (To do, page 179, student text)

Speaking/Listening

- Poll the class on the following questions. Record results and have a general discussion based on them.

Do you know the neighbors living on either side of you?

Is your family friendly toward these neighbors?

To what extent does your family rely on daily help and support from these neighbors?

Give an example of the type of interaction that exists between your family and these neighbors.

Do you feel modern families today experience any isolation? If so, explain.

6. The Doctor of Labrador / 180



Starting Points

Dr. Grenfell's heroic life story is gripping and inspiring for young readers. His harrowing adventure with the dogs on the frozen waters of Newfoundland captures the courage and dedication of this Canadian doctor.

Heroes are important to teen-agers. Struggling with physical and emotional forces as they discover who they are and become adults, teen-agers can aspire to be like their heroes. The hero's life becomes a vicarious experience for the reader. Begin a talk about modern-day heroes. Call forth examples from students' experiences. Discuss the personal appeal of the heroes mentioned. What makes them stand out? Why do students admire them? Why do students feel closer to some heroes than to others? Are there any everyday heroes? Who are they?

Record the students' examples of heroes in a list. Invite students to look at the portrait on page 180 of the student text and have them read the introductory text. Read the story out loud with the students. Have them think about ways in which Dr. Grenfell demonstrated his courage and dedication.

Talking Points

- Direct students to the To think about on page 191 of the student text. This will continue the discussion about the concept of hero.
- Dr. Grenfell was a man of powerful energy. What words might you use to describe him? (vigorous, active, energetic, strong, dynamic, quick)
- A hero is usually very resourceful and unafraid to try new things. It was necessary to adapt to the changing outdoor conditions in this story. Give examples of things the doctor did to try to survive. (started early in the morning, went over bridge of ice to an island, threw himself on hands and knees to spread mass over larger area, found a larger icepan, spliced the traces of the two lead dogs and tied them to himself, used his pet dog, Jack, to lure the other dogs to a larger icepan, slit his sealskin boots to make a covering for himself, killed three dogs for the protection of their skins, used rope fibre for foot protection, and rigged up a flag)
- What were some of the projects that Dr. Grenfell had already accomplished? (established four hospitals and a floating hospital, and developed the Children's Home)
- What were some of the projects he still wanted to accomplish? (double the size of hospital and Children's Home, start boarding schools, start a Seamen's Institute in St. John's, initiate rugmaking and other home industries, plan a chain of lighthouses, telegraph, model farm, greenhouses, and more co-operatives)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

evaluate and judge ideas according to fact/opinion

- Discuss the fact that although this selection is based on one person's true experience, it is told by another individual.
- Establish that, as Genevieve Fox tells the story, she offers details about what Dr. Grenfell was feeling and saying to himself during the adventure.
- Recall that, in the Table of Contents, the selection is listed as fiction. Have students offer their comments explaining why they agree or disagree with the fiction label.
- Draw students' attention to the To do on page 191 of the student text.
- Establish that, at points in the story where the author suggests what Dr. Grenfell is feeling and saying to himself, she is really giving her opinion based on her research of this incident.
- Assist students to skim the selection locating places where the author gives her interpretation of what Dr. Grenfell was likely feeling and thinking.
- Remind students that in the To do on page 191 of the student text, they are told to look for cue words. Discuss what cue words are. Have students suggest what might precede an opinion that is expressed. It might help students to consider what often prompts them to state their own opinions about something. If students need further assistance, draw their attention to the question beginning the paragraph on page 184, student text.
- Establish that the technique the author uses to introduce opinion is to use a question or a short comment that gives the reader the impression Grenfell himself is speaking.
- Have students locate the various cue words (questions and statements sounding as if they were made by Grenfell) that begin the "opinion" paragraphs.
- Students could continue examining the selection to find examples of opinions expressed by other people in the story and the cue words for these opinions.

Vocabulary

Page 181

- "Haul up, Brin," he called to the brindled leader of the team; "Come on, Jack," to the spaniel.

Page 183

- Quickly Grenfell cut the traces of the harness so as not to be pulled down by the floundering huskies.

Page 184

- Splicing the traces of Brin and Doc, the two leaders, he tied them to himself.

To draw attention to word meanings use the following strategy. Provide students with the following definitions of the three underlined words:

gray, tan, or tawny with darker streaks and spots
either of the two straps, ropes or chains by which an animal pulls a wagon, carriage, etc.
joining together (ropes, etc.) by weaving together ends that have been untwisted; join together by overlapping; join together film, tape, wire, etc.

Have students select the correct definition for each word and explain the reason for their choice.

Page 181

- Yet this morning Dr. Grenfell scarcely saw the shining day or felt the tingle of the bracing air.

Page 182

- A boy's life might be the price of going cautiously around.

Page 183

- Quickly Grenfell cut the traces of the harness so as not to be pulled down by the floundering huskies.

Page 186

- Cutting pieces of rope from the dogs' harnesses, he unravelled the fibre and stuffed it into his wet moccasins.

Page 187

• A chain of lighthouses along that perilous Labrador shore, a telegraph, model farm and greenhouses, more co-operatives – there was no end to the doctor's plans.

Ask students to paraphrase or give the meaning of the above sentence and underlined words in their own words. The context of the story development preceding the sentence on page 182 should give students the necessary clues to translate the sentence in their own words. Ask students what clues helped them in their paraphrasing.

For example:

bracing – tingle of the . . . air

floundering – Then they began to sink . . .

the dogs and master were all in the icy,
slushy water

unravelling – cutting pieces of rope . . . he . . . the fibre

perilous – a chain of lighthouses along that . . .

Labrador shore

Departure Points

Art

- Develop a new cartoon strip that features an animal hero.
- Make a scrapbook about your favorite hero. Original artwork, clippings, and photos will help capture the person's qualities.
- Sculpt a clay or plasticine model of one of the doctor's dogs: Moody, Brin, Watch, or Spy.

Writing

- There have been many animal heroes in Canadian history. Research one of them (such as Beautiful Joe, a famous Owen Sound, Ontario dog) and write a character sketch of that animal for the local newspaper which is sponsoring an "Extraordinary Animal Week."
- Write a story based on an experience you have had which you consider an adventure. You could use fictional names and places.

7. There Was No Pain / 192



Starting Points

This selection is about a highly competitive race, a young girl, and the sport of skiing. The girl crashes. In the middle of the last tumble she loses all feeling, except in her head which she can still move. Suddenly she feels a sense of helplessness, fear, and uncertainty. Students are interested in high risk competition in sports; they watch competitions in sports; they compete in sports. What are the dangers involved? Which sports do students in your class play and compete in? Have they ever been close to dangerous situations in sporting events? Emphasize the positive qualities needed to participate in the Olympic Games: courage, personal achievement, professional integrity. Ask students to look at the picture on page 193 of the student text and imagine how that kind of fall must have felt. Have students read the selection to find out what caused the fall.

Talking Points

- Do you agree with Jill's decision to let her skis run at the left turn above the Corkscrew? Why? Why not? (Answers will vary.)
- Why did she warn Charlotte to keep the news of the accident from the ears of her parents? (She was afraid and uncertain.)
- Talk about what might have happened after Jill went to the hospital.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find supporting details
reconstruct information by recording/organizing in a chart

- Direct students to recall details of the events that led to Jill's fall by having them reread the last two paragraphs on page 192 of the student text.
- Refer students to the To think about on page 195 of the student text.
- Ask students to locate the section of the story that describes her actual fall. (first paragraph, page 193, student text)
- Develop a co-operative chart listing the details of events that led to the fall, and the events of the fall. The chart might look similar to the following one:

Events leading to the fall	Events of the fall
<ul style="list-style-type: none"> • Jill was low on a gate • she slipped and nearly fell • she recovered, shot down toward the trees, and made a left turn above the Corkscrew • she did not check • she got ready to prejump two or three seconds late • instead of prejumping she lifted where the snow surface rose to a plateau 	<ul style="list-style-type: none"> • she was flying off balance, aware of the trees coming up at her from below • she fought to get forward over her skis • she raised one arm to protect her face from getting smashed against the tree trunks • she crashed onto the snow, slid, spun, and tumbled fifteen metres • she slammed into a spectator carrying him down the hill • in the middle of the final tumble she felt a sudden dull vibration, and no pain • she felt parts of her were somehow not connected

- Have students summarize the way all these details add to the effectiveness of the description of these events.
- Students might be interested to discuss the fact that even though downhill racing is very competitive and risky, it was Jill's overeagerness to get through the turns as quickly as possible that resulted in her tragic fall.

8. Taking Everything in Her Stride / 197



Departure Points

Writing

- Research a famous Canadian sportsperson whose career was interrupted by an accident. Write a short biographical sketch of that person's life.
- Write one paragraph describing Jill's feelings and thoughts when she is examined at the hospital.

Speaking/Listening

- Have a debate on the following topic:
Resolved that the pride a person feels after an excellent performance in a sports event cancels out the high risk factor.

Starting Points

This is a story of determination. Cheryl's determination to overcome her handicap began when she was three years old. Despite cancer and a leg amputation, Cheryl swam her way to success. Her artificial leg didn't prevent her from horseback riding, skiing, or figure skating either. The strong group-consciousness of teen-agers, however, makes many of them wary of differences. Perhaps the biggest worry of young people who are physically disabled is their concern about being accepted by their peers. Begin a discussion about differences. How do students feel when they see someone in a wheelchair? Are they "turned-off" from talking with someone who is obviously physically disabled? Why? Why not? Ask for examples of personal experiences. Point out that people who are handicapped are taking a greater role in society today. Do students know about the Canadian Wheelchair Sports Association? How do students think people who are disabled feel about the many new possibilities opening up for them in sports? Read the introductory sentence on page 197 of the student text with students.

- Have them read the selection to find out how Cheryl shows her courage and determination.

Talking Points

- Cheryl's parents insisted that she "fight her own battles" and say that she "lives a normal life with few privileges." Why is that way of life important to Cheryl's success? (She has to struggle and face reality.)
- What is Cheryl's main worry? (to be accepted as herself)
- What can be done in society so that people who are handicapped do not have to be the "prisoners of their own disability"? (Answers will vary.)
- Use the To think about on page 199 of the student text to further discuss this article.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find answers to questions
reconstruct information by recording/organizing in a time line

- Recall the introductory question to the selection on page 197 of the student text.
- Ask students the following question: How did Cheryl overcome her handicap?
- Have students skim the selection to find the details that answer the question.
- Suggest that students reconstruct the details by recording and organizing them in a time line showing the significant events. The time line might look similar to the following one:

_____	Cheryl, three years old, has a cancerous leg amputated below the knee
_____	she has to be carried everywhere at first
_____	training is difficult — when she starts school the whole family has some difficult times
_____	she is fitted with an artificial leg
_____	she has many operations and adjustments to keep her artificial leg in line with her growing spurts
_____	she works well at school, is a member of the band, horseback rides, skis, completes several progress badges in figure skating
_____	in Guides she receives her "All Round Cord" without using the special allowance given to people with disabilities
_____	in Spokane, Washington, she breaks an American record in the 50 m butterfly
_____	in the British Columbia Wheelchair Games, she wins five gold medals and breaks three national records
_____	she demonstrates a new "swimming leg" to the War Amputations of Canada

Departure Points

Speaking/Listening

- Have students check around their school and neighborhood. Are special arrangements made for those who are handicapped? In what buildings might a person with a physical disability have difficulties? (To do, page 199, student text) If students were responsible for building a public facility, what arrangements would they make to insure that people who are handicapped would have access to the building? Have students report to the class.
- Have students interview someone who is physically handicapped. Have students ask if that person has any suggestions about changes that could be made to remove some of the barriers that prevent people who are handicapped from participating fully in daily life. Students could share the results of the interview with the class.

Art

- Students could talk with a young person who is physically disabled about ideas for designing a snack bar for teen-agers. It should be inviting and practical. Have them lay out the design on a graph paper and suggest spacing, lighting, color, materials, and a name.

Drama

- Have four students role-play the following people and scenario: a basketball star; a fifteen-year-old boy who is physically disabled; a regular basketball player; an overanxious, narrow-minded team member. A conflict arises when an open-minded basketball star encourages a teen-age boy who is physically disabled to "hang around" the practice sessions with the hopes that he might take an interest in playing basketball with the Wheelchair Association.

9. How Different Sports Rate in Promoting Physical Fitness / 200

Starting Points

Physical fitness and the general well-being of the body are dependent, in most cases, on exercise. This can be in the form of sports or basic exercise like walking or jogging.

Do students feel they are physically fit? What forms of exercise do they participate in? How many hours per week do they exercise? List the responses. Do students feel there should be a national standard of physical fitness? How could it be promoted? Ask them to read the introduction to the chart. Have students examine the chart to see the relationship of the exercise activity to the maximum benefits it provides. Students could compare their own physical exercise habits with those of the chart.

Talking Points

- What form of exercise provides the maximum benefit for weight control? (jogging)
- If you have a sleeping problem what types of exercise could greatly improve your general sense of well-being? (jogging, cycling, swimming, skating, walking)

What experimental evidence is given to support the facts of this chart? (study done using the guidelines of regular participation – a minimum of four times per week – and vigorous activity – a duration of not less than one half hour)

- Use the To think about on page 200 of the student text to further discuss the chart.

Departure Points

Writing

- In groups of three or four have students chart their own weekly exercise programs based on the formula given in the chart.
- You are the director of the local health club which wants to promote physical fitness in your town. Create an advertisement for the local newspaper that reports facts, captures interest, and encourages participation in exercise.

Art

- Design an attractive poster for "National Awareness of Physical Fitness."

10. Disease as a Positive Life Force / 201



Starting Points

A perceptive young man believes it is no accident that his body gets sick at particular times of overwork and stress. Through intuition, advice from a doctor friend, and a good understanding of himself, he decides when to rest and allow his body to heal itself.

Students are familiar with the "drag" of having a runny nose, an irritating throat, a pounding headache and other common bodily ailments. Do they have any opinions about why they suffer such annoyances? How "in touch" with their bodies do they feel at times of sickness? Do they follow their own instincts and go to bed or must they always rely on professional advice? The discussion of students' ideas and opinions will help introduce this selection.

- Have students read the article to learn the feelings and opinions of the young man.
- Remind students to observe the marginal notes to obtain a fuller understanding of the selection.

Talking Points

- Why did the young man's condition affect his head? (Because he was working too hard mentally, the head was an appropriate area for his body to shut down.)
- What do you think about the hypothesis that the body can know both the cause and the cure of illness? (Answers will vary.)
- How is the picture on page 202 of the student text related to the concept of the imaginary doctor? (It is a fantasy of the young man's ability to observe his illness.)
- Use the To think about on page 203 of the student text to evaluate opinion and fact related to the selection.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

locate specific information by reading to find supporting details

- Draw students' attention to the To do on page 203 of the student text.
- Have students skim the selection to find words (or phrases) that show he had no medical proof of his ideas.
- Students may need some assistance in locating words that suggest the recommended "cure" was not a medically proven one. Provide examples such as the following ones:
 I was sceptical
 This explanation felt right to me . . .
 I believe it to be no accident that my body gets sick
 I asked my imaginary doctor . . .
- Have students reword the above phrases assuming that the writer did have medical proof for the guaranteed success of the cure.
- Students could skim the selection again to find the following details:
 ones that give Mike's view on healing
 ones that give the results of his self-help cure

11. Every Year A Different Name / 204



Departure Points

Writing

- The author of this selection believes that particular ailments strike overworked organs of the body in order to force you to slow down, thus protecting the body from extensive damage. The author's cold stopped his overworked brain from functioning, so he couldn't write effectively. In the same way, earaches force musicians to rest, and stubbed toes force dancers to rest. Have students make a wheel chart of other ailments that might be related to specific vocations. Entitle it "Body Breakdowns." Some vocations you might suggest are: lawyer, car mechanic, football player, pizza maker.
- Have the young man's girlfriend write a letter to Mike asking what advice he had given her boyfriend. In the letter she reveals her feelings about her boyfriend's ideas on illness.

Speaking / Listening

- Set up a class debate on the following topic:
Resolved that disease is a positive life force.

Starting Points

No year goes by that human inhabitants of the earth are not rudely stricken with some form of the flu. Varying symptoms attack us and we are "out of commission" for an indefinite length of time. Art Buchwald writes an amusing account of what happens when we are 'hit' – a topic most students can identify with. Invite discussion of flu experiences. What do students do at those times? How do they feel? How might doctors feel when a flu epidemic hits their area? Discuss the picture on page 205 of the student text. The little flu bandito accosts the doctor. What are the doctor's thoughts? Students should read the essay to find out how the writer gives humor to a serious topic.

Talking Points

- Use the To think about on page 206 of the student text to discuss the humorous way in which the author writes the essay.
- How can you tell when the flu is over, according to the author? (when you're no longer frightened to leave the security of your home and you're bored with television)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find supporting details
reconstruct information by recording/organizing in a chart

- Refer to the To do on page 206 of the student text.
- Recall that the author sprinkles humor all through the selection by effectively using language to say things that are completely unexpected and therefore humorous.
- Have students skim the selection to find examples of these unexpected humorous comments. Examples will vary, but might include ones such as the following:
 . . . it's just plain flu.
 I'm wise to those instructions . . .
 "I was sawing down a tree and I cut off my arm."
 "... I just wanted it on the record that I called you in case I really got sick."
 "I love you," I said.
 . . . the Roto-Rooter man arrives and says, "I got sixty metres of coil. You think that's enough?"
 If Candice Bergen can't win \$25 000 for some widow from Baton Rouge, and it doesn't bother you, you know it's time to go back to work.
- Ask students to skim the selection a second time to find items we all recognize in our everyday experience.
- Develop a co-operative chart that lists the examples of humor and examples of everyday happenings.
- Have students explain in their own words why the humorous examples amuse them and why the everyday examples are situations that students can identify with.

Departure Points

Writing

- There are many figurative terms to describe illness, such as "out of sorts," "under the weather," "on one's last legs," "with one foot in the grave." Make a pamphlet of these and other figurative terms people use to describe their degrees of illness. Students could write a pamphlet of terms people use to describe degrees of good health as well. Wherever possible illustrate the phrase in cartoon form.

Speaking/Listening

- In groups of three or four have students discuss the following quotations from George Bernard Shaw and Plato:

"I enjoy convalescence. It is the part that makes illness worthwhile." (George Bernard Shaw)

"They do certainly give very strange and newfangled names to disease." (Plato)

Share each group's conclusions.

Drama

- Have a student role-play Art Buchwald's wife. She goes out for fresh fruits and vegetables and meets a friend (also played by a student) in the greengrocers. They discuss the wife's feelings about her husband's flu.

CULMINATING THE THEME

- The students are going to put on a "Medicine Show." Characters from the olden days can give first-hand testimony of their products or experience. For example, grandmother can describe her salve; the doctor of Labrador can discuss his ordeal on the ice; a flu victim can speak his woes to the young man who shares his view on intuitive healing. Finally other characters can speak of more scientifically-based experiences. For example, the person who compiled the fitness chart can explain its purpose. Cheryl Kristiansen can speak about her experience. Music and entertainment can be interspersed to keep the interest of the audience. Original stories, poems, pamphlets, and booklets can be read. In pre-production talks, students should decide the following points:

- who will direct the show
- which selection characters should be represented
- who will play each character
- who will provide the music
- who will be responsible for costumes
- who will construct the setting
- which original writing should be read
- what entertainment will be included

Have students outline their ideas first. Invite students from other classes to attend the "Medicine Show."

EVALUATING THE THEME

- The "Summary Activity" focusses on evaluating opinion or bias in a description of a product called "Tech's Swamp Water." Have the students complete the "Summary Activity" on page 207 of the student text. List the biased or opinionated statements. Have students decide if they would buy the product and explain the reasons for their decisions.
- Students could watch and take notes on five commercials for medicines presented on television. They could report each commercial to others, explaining in what areas they felt the commercial offered fact and in what areas it offered opinion.



Any Way You Say It

OVERVIEW

Communicating and the need to communicate dominate concerns of our everyday lives. Messages are sent continuously from one to another. Some are received and interpreted. Some are lost forever. The human being has at his or her disposal more modes of communication than any other living creature in the world. According to some scientists, human communication begins even before birth. The human fetus sees, touches, hears and has feelings. This is the beginning of communication. The chapter focuses on all aspects of communication from the written word of language to body language to machine language.

The intense personal struggle to learn how to communicate and to have contact with other humans is seen in "The Miracle Worker," page 229, and "Anne Sullivan: The Teacher," page 234. These two selections are about a blind and deaf child who is taught, through the love and skill of her teacher, to join the human race.

"The Written Word," page 246, is a poem which maintains that only the written word is appropriate for the expression of certain larger ideas in life. In "Do You see What I Mean?" page 218, readers look at human and animal modes of expression and learn the definition of language.

Alice in "Alice's Evidence," page 211, becomes angry with the ridiculous, illogical language that a pack of card characters use in a fantasy court. In "Political Speech," page 238, the sometimes empty and meaningless language of politicians is illustrated in a speech given at a political nominating convention.

Finally, in "Electronic Peace: It's Wonderful," page 241, an imaginary translating machine is used by one diplomat to try to improve communication with a diplomat from another country. To the first diplomat's horror, the literal translations of his idiomatic speech completely terrify the potential friend.

These selections should help students become more aware of the many different ways of communicating in today's world.

SPIL/R

Objectives

- using verbs in the past perfect tense form
- recognizing restrictive and non-restrictive clauses
- using commas with nonrestrictive clauses
- paraphrasing an incident from a story
- writing topic paragraphs for essays
- explaining and listing idioms
- using double meanings to make up jokes

Experiences

- using theme-related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - from Understanding English p. 134
 - alphabet letters from English, Greek, Russian and Braille systems p. 134
 - from The Innocent Assassins p. 136
 - from The Story of Language p. 141
 - from The New Book of Knowledge p. 144
 - Now Computers Can Write Braille! p. 150
 - Objections Overruled? p. 155
 - fiction:
 - from Alice in Wonderland p. 152
 - from Member of the Government p. 154
 - poetry:
 - from The Canterbury Tales p. 147
 - two modern versions of "The Nun's Priest's Tale" p. 148
 - The Computer's First Birthday Card p. 156
 - the Bible:
 - from Genesis 11:1-9 p. 143
 - riddles:
 - p. 157
- developing writing skills
 - using verbs in the past perfect tense form p. 140, **p. 103**
 - recognizing restrictive and nonrestrictive clauses p. 144, **p. 106**
 - using commas with nonrestrictive clauses p. 145, **p. 107**
 - writing topic paragraphs for essays p. 151, **p. 110**
- additional reading on the theme p. 149, **p. 114**

Products

Speaking/Listening

- discussing selections p. 139, p. 143, p. 149, p. 152, p. 155, **p. 112**
- discussing language theory p. 142, **p. 104**
- discussing oral languages p. 144, **p. 105**
- discussing communication forms **p. 101**
- discussing ways people learn to talk **p. 102**
- discussing organizations **p. 105**
- identifying languages **p. 105**
- recounting a story **p. 106**
- discussing versions of a selection **p. 106**
- listening to Chaucer translations **p. 108**
- paraphrasing a selection **p. 108**
- discussing Braille **p. 109**
- giving an oral report **p. 109**
- teaching a personal code **p. 109**
- identifying parts of essays **p. 110**
- discussing satire **p. 112**
- discussing critical comments **p. 112**
- classifying humor **p. 113**

Writing

- rewriting an excerpt p. 149, **p. 107**
- writing paragraphs p. 155, **p. 105**, **p. 110**
- writing a short essay **p. 101**
- writing sounds students hear **p. 104**
- paraphrasing an article **p. 109**
- writing codes **p. 109**
- rewriting material **p. 112**
- writing jokes **p. 113**

Research

- answering questions p. 144
- researching personal language **p. 101**
- researching unusual situations **p. 102**
- researching communication forms **p. 102**
- researching the CNIB **p. 109**

Art

- creating cartoons **p. 112**, **p. 113**

Drama

- dramatizing communication **p. 103**
- dramatizing language development **p. 104**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Any Way You Say It

Focus:

communication — what it is and how it is accomplished

Topics:

- unspoken messages
- words that don't communicate
- the need to communicate

SPIR

Objectives

- locate specific information by
 - reading to find supporting details
 - reading to find answers to questions
- reconstruct information by recording/organizing in notes
- evaluate and judge ideas to determine humor
- gain understanding of details which lead to characterization
- gain understanding of details which support opinions

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selection
 - fiction:
 - Alice's Evidence p. 211
 - Electronic Peace: It's Wonderful p. 241
 - non-fiction:
 - Do You See What I Mean? p. 218
 - Anne Sullivan: The Teacher p. 234
 - Political Speech p. 238
 - play:
 - The Miracle Worker p. 229
 - poem:
 - The Written Word p. 246
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (VOCABULARY)
- additional reading on the theme p. 158, 159

Products

Speaking/Listening

- communicating by touch p. 233
- discussing blindness p. 170
- expressing sentences emotionally p. 170

Writing

- writing language definitions p. 228
- writing assessments of Helen Keller p. 237
- writing summarizations p. 239
- writing literal and intended meanings for idioms p. 245
- writing examples of places where written communication is most effective p. 246
- writing a dialogue p. 163
- creating a fantasy scene p. 163
- writing an essay p. 166
- writing an observer's journal p. 166
- writing a letter p. 168
- writing a feature article p. 168
- writing a non-communicating letter p. 171
- writing slang dictionaries p. 173

Drama

- dramatizing a scene p. 217, p. 163
- role-playing a conversation p. 168, p. 171
- role-playing a scene of a young man and lady p. 173
- communicating messages by written and unwritten means p. 174

Art

- making blind illustrations p. 170
- cartooning English idioms p. 173
- making a billboard p. 173

OBJECTIVES

Main Objective	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by<ul style="list-style-type: none">- reading to find supporting details- reading to find answers to questions• reconstruct information by recording/organizing in notes

Other Objectives	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas to determine humor
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details which lead to characterization• gain understanding of details which support opinions

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Give the following message to students in a loud, confident voice: NRUT OT EGAP 802 DNA 902. Write the message for students to view. Perhaps by this time students will have discovered that it is a message in reverse. Tell students they will be studying the multi-facetted topic of communication. Invite them to look carefully at the picture on pages 208-209 of the student text. What are the people doing? What are the circumstances? Why are they in boxes? Ask students to write down one-line descriptions of the people's attempts to communicate. Share these descriptions. What does communication mean? How do people communicate? Make a list of the ways in which people communicate, using the students' ideas. Do other forms of life communicate? How? Talk about pets and what experiences students have had communicating with animals. Ask students to read the introduction on page 208 of the student text to further introduce the theme of communication and prepare them for reading the selections.

ONGOING ACTIVITIES FOR THE
THEME

1. At times, the complexity of communicating can overwhelm us. But, in fact, we are blessed by the rich variety of ways in which we can communicate the subtle shades of meaning found in our language. Ask students to write an imaginative and original short story about a generation of people who are reduced to a vocabulary of no more than 500 words and who are not able to use body language. Share the stories in class. Display them with a collection of materials on the topic of communication.

2. Invite students to keep a written journal, for a week, of notes based on their observations of people and how they communicate in public (on trains, buses, streetcars, in the street, in restaurants). Have them observe facial expressions, posture, dress, body language, and other methods of communications. Suggest that students compile lists and catalogue the various ways of communicating.

3. Communicating verbally means choosing and using appropriate words. People usually try to communicate pleasantly. Sometimes people say the wrong thing. A specific word blunder or missaying is called a *malapropism*, after Mrs. Malaprop, a literary character who often used the wrong word for what she meant. Sometimes a malapropism can be a funny mistake. Choose two characters from the following list: a member of a motorcycle gang, a medical secretary, a doughnut maker, the president of a university, a football star, a minister of religion, a pair of identical twins. Write a dialogue between them in which a series of malapropisms occur.

4. Have students begin a vocabulary collection of a word or phrase which might be chosen in each category below to communicate the speaker's feeling:

Communication	Stated gently	Stated with pleasure	Stated with annoyance	Stated with anger
no				
dumb				
yes				
I don't want to . . .				
I won't let you . . .				
brilliant				

Students should add other communications as they work through the theme and complete the chart for each.

5. As an extension activity, have as many as possible of the following for your students to read.

Bibliography:

Adler, Irving and Joyce Adler. *Language and Man*. John Day. 1970.

A discussion of the importance of language.
Gr. 3-6.

Amon, Aline. *Reading, Writing, Chattering Chimps*. Atheneum. 1975.

Discusses experiments in teaching chimpanzees to communicate with humans, and the importance of these studies in understanding the development of language.
Gr. 5-7.

Amon, Aline. *Talking Hands: Indian Sign Language*. Doubleday. 1968.

Simple illustrations show young readers how to sign as the Indians did.
Gr. 4-7.

Aylesworth, Thomas G. *Understanding Body Talk*. Franklin Watts. 1979.

An exploration of cultural and sex-role conditioning and how it affects body movements, non-verbal expression, and our need for personal space.
Gr. 7-9.

Burger, John and Lewis Gardner. *Children of the Wild*. Messner. 1978.

The notion of feral children is explored by the authors, including descriptions of specific case studies and current conflicting theories.
Gr. 7-9.

* Dentyn, William. *Season of Burnt Grass*. Scholastic-TAB. 1974.

An adolescent love story set in the multicultural environment of Kamala, a town in a newly independent African state.
Gr. 7-12.

Fronval, George and Daniel Dubois. *Indian Signs and Signals*. Sterling. 1978.

Sign language, "the Esperanto of the Plains Indians," is classified and described by the author, including chapters on dress, picture writing, body paint, and trail signs.
Gr. 7-9.

Gardner, Martin. *Codes, Ciphers and Secret Writing*. Archway. 1979.

How to code and decode messages, from simple to intricate.
Gr. 5-7.

* Herbert, Jacques. *The World is Round: a Long and Winding Letter on Canada, the World and Youth*. McClelland & Stewart. 1976.

Written by the president of Canada World Youth, the book gives an inside look at the working of the CWY, an organization for 17-to 20-year-olds interested in working in and with third world countries.
Gr. 9 and up.

Helfman, Elizabeth S. *Signs and Symbols Around the World*. Lothrop, Lee and Shepard. 1967.

A description of picture-writing, alphabets, numerals, signs used in religion and magic, logos, and signs in science and industry.
Gr. 7-9.

Hofsinde, Robert. *Indian Picture Writing*. William Morrow. 1959.

Picture symbols are shown and explained, along with the Cree alphabet.
Gr. 5-9.

* Israel, Charles. *The Newcomers: Inhabiting a New Land*. McClelland & Stewart. 1979.

The book, developed to complement the Imperial Oil television series of the same name, provides a chronological overview of problems and experiences encountered by many new Canadians.

Gr. 8 and up.

Kohn, Bernice. *What a Funny Thing to Say!* Dial Press. 1974.

The English language's curiosities, slang and jargon are examined. Included are Cockney rhyming slang and pig latin.

Gr. 5-7.

Kraske, Robert. *The Story of the Dictionary*. Harcourt Brace Jovanovich. 1975.

The history of dictionaries, how they are compiled, and how they are used.

Gr. 5-11.

* McConnell, R.E. *Our Own Voice: Canadian English and How it is Studied*. Gage. 1978.

The development and dialects of Canadian English.

Gr. 7 and up.

* McKim, Audrey and Dodie McKim. *Pun and Fuzzles*. Scholastic-TAB. 1974.

Riddles, jokes, puns and limericks.

Gr. 4-8.

* McLuhan, H. Marshall. *The Gutenberg Galaxy: The Making of Typographic Man*. University of Toronto Press. 1962.

An important work by the famous scholar who presents his belief that the invention of printing has shaped our lives.

Teacher reference.

* Mitcham, Allison. *Inuit Summer*. Porcupine's Quill. 1979.

A collection of poems and drawings telling of the effects of white culture on the Canadian Inuit people.

Gr. 6 and up.

* Morton, James. *In the Sea of Sterile Mountains: The Chinese in British Columbia*. Douglas and McIntyre. 1974.

The population growth of the Chinese people in B.C. is traced and shows how a large visible minority often must fight for a place in the larger society.

Gr. 7-12.

* Scargill, M.H. *A Short History of Canadian English*. Sono Nis Press. 1977.

A history of Canadian English which traces the sources of various words in our current vocabulary.

Gr. 9 and up.

Scott, Henry J. and Lenore Scott. *Hieroglyphs for Fun*. Van Nostrand Reinhold. 1974.

The development of Egyptian hieroglyphs, how to draw them, and codes and a game.

Gr. 4-7.

Thomson, David S. *Language*. Time-Life Books. 1975.

A discussion of communication through verbal and non-verbal language, including the use of language, its development, sign language, gesture, and regional dialect.

Gr. 7-9.

* Troper, Harold and Lee Palmer. *Issues in Cultural Diversity*. OISE Press. 1976.

Canada has a variety of cultural and racial groups which often experience conflicts. Several of these are discussed and partial solutions to human rights issues presented.

Gr. 7-12.

* Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The sequence below might be used to integrate the language activities in "Any Way You Say It" in Starting Points in Language:

Starting Points in Language Revised/E

Page 134-135. Starting Point Activities

1. Page 134. An article on how a baby learns to communicate begins the theme.
2. Page 135. An appropriate cartoon of a baby surrounded by stimuli as he learns to communicate appears on this page.
3. Page 136. A cartoon of a baby surrounded by stimuli as he learns to communicate appears on this page.
4. Page 136. Students read the account of the first meeting between white men and a primitive tribe in the Amazon Jungle. Students observe a list of Waica words and learn how a gift-giving event brought two worlds together. Using verbs in the past perfect tense is the focus of the grammar activity.
5. Page 137. A cartoon of a baby surrounded by stimuli as he learns to communicate appears on this page.
6. Page 141. These amusingly picturesque theories of language from current linguists begin students' thinking about the origins of their own language.
7. Page 143. In this Bible Story from Genesis, Jewish and Christian tradition answers the question of why different languages are spoken in different parts of the world.
8. Page 144. A cartoon of a baby surrounded by stimuli as he learns to communicate appears on this page.
9. Page 144. The subject of how people started to record their languages in writing, passing on what they had learned and broadening their knowledge, is presented in this article. It is followed by skills activities of recognizing restrictive and non-restrictive clauses, and using commas with non-restrictive clauses.

Starting Points in Reading/E

Page 208-209. Chapter Opener; overview of the theme

3. Page 234. "Anne Sullivan: The Teacher" is Helen Keller's account of how she learned to communicate and become connected with reality.
4. Page 235. A cartoon of a baby surrounded by stimuli as he learns to communicate appears on this page.
5. Page 229. In the play "The Miracle Worker," Anne Sullivan teaches Helen Keller how to communicate. The first step is giving Helen a doll and teaching her to spell "doll" with her fingers.
6. Page 230. A cartoon of a baby surrounded by stimuli as he learns to communicate appears on this page.
7. Page 231. A cartoon of a baby surrounded by stimuli as he learns to communicate appears on this page.
8. Page 218. In "Do You see What I Mean?" students learn about wordless communication and language.
9. Page 232. A cartoon of a baby surrounded by stimuli as he learns to communicate appears on this page.
10. Page 246. A poem, "The Written Word," underlines the importance of the written word as a vehicle for expressing certain ideas.

Starting Points in Language Revised /E

11. Page 146. A selection of Middle English taken from Chaucer affords students a chance to trace the origins of the English language of today. Two modern versions of the old tale enable students to fully understand the story-line. The skill of paraphrasing an incident from a story follows.

12. Page 150. Students read of the history of braille as a language code of raised dots. Writing topic paragraphs for essays is the topic of the grammar skill.

13. Page 152. In a colorful excerpt from *Alice in Wonderland*, Alice encounters problems in expressing herself. Explaining and listing idioms is presented in the vocabulary skill.

15. Page 154. A member of government makes a vague speech using language which really doesn't communicate. A town council member is questioned by a reporter and makes no commitments. Students examine empty phrases and evasive double-talk.

17. Page 156. Students enjoy the amusing cartoon of a computer spewing forth a strange birthday greeting.

19. Page 157. Several cartoons focus on the double meaning of words. The activities provide students with experience in writing puns and jokes.

Starting Points in Reading /E

14. Page 211. In another story excerpt from *Alice in Wonderland*, Alice encounters the use of illogical and ridiculous language.

16. Page 238. Another empty, meaningless speech is presented in "Political Speech."

18. Page 241. In "Electronic Peace: It's Wonderful," an imaginary translating machine confuses two diplomats and spoils their chances of communicating.

20. Page 210. In the introductory page of this theme, a birthday card has an unorthodox greeting which uses words that can have double meanings.

1. Alice’s Evidence / 211



Starting Points

In a saucy excerpt from *Alice in Wonderland*, students read an illogical and quite ridiculous dialogue between Alice and a pack of haughty playing cards. In this courtroom scene, words do not have a precise meaning. In a real court of law, words must be exact. Have students been to any courts or seen dramatizations of courtroom scenes on television? Have them give examples. What kinds of questions were asked? What types of answers were given? Students should discuss the language used.

Have students discuss the title on page 211 of the student text. Ask them what they think the excerpt will be about. Read the entire excerpt aloud co-operatively. Ask students to emphasize the italicized words with their voices. Have students use the marginal notes to obtain a fuller appreciation of the selection.

Talking Points

- What is particularly exasperating to Alice? (The card characters seem so confident and yet have such an illogical basis for communication that it confuses Alice.)
- Vagueness predominates in the verses read by the White Rabbit. Why? (No one is named; facts jump from one ambiguous point to the next.)
- If you were in Alice’s place what would you have done? (Answers will vary.)
- What basic premise found in all courts of law in North America is violated in this fantasy court? (verdict first, followed by sentence)

Skill Points

Comprehension
The key comprehension skill presented in this selection is as follows:

evaluate and judge ideas to determine humor

- Refer to the To think about question on page 217 of the student text.
 - Have students skim the excerpt to find examples of the imprecise language used in this court scene.
 - List these examples for everyone to see.
 - Recall students’ discussion before reading the selection of the atmosphere in a real court of law. Co-operatively develop adjectives to describe the scene, such as the following ones: orderly, quiet, serious, formal, severe, very precise.
 - Ask students the following question: How did the author create humor in this story excerpt?
 - Elicit that, through having most of the characters talk in such an *imprecise* manner, he changed the traditional court setting from a serious one to one that was ridiculous.
- Develop the idea that when something that is usually considered to be serious is made to look ridiculous, humor is created.

Vocabulary

Page 211

- “Unimportant, of course, I meant,” the King hastily said, and went on to himself in an undertone, “important – unimportant – unimportant – important” — as if he were trying which word sounded best.

Draw students’ attention to the technique the King uses of trying words out in sentences to see which ones *sound* best. Suggest that, when students are writing or using words orally, they “try out” words as the King did to see which ones sound best.

Page 216

- I don't believe there's an atom of meaning in it.

Instruct students to use the text around the sentence for clues to its meaning. Have students paraphrase the sentence using as little overlap of structure or vocabulary as possible.

Page 217

- “Let the jury consider their verdict,” the King said, for about the twentieth time that day.
- Sentence first – verdict afterwards.

Have students use their own associations with court hearings they have seen, read about, or heard about to predict the meanings of the underlined words above. Students could also obtain clues from noting Alice’s reaction. Ask students why Alice feels it’s nonsense to have the “sentence” first.

Departure Points

Drama

- Dramatize the scene. (To do, page 217, student text)

Writing

- In this story a traditionally conservative and precise setting – the courtroom – is turned into something quite absurd. Take another traditional setting such as an operating room or the cockpit of a super-jet in flight and write a dialogue which uses that setting but turns it into the ridiculous. Read your dialogue to the class. Have students identify your setting.
- Create a scene from an illogical fantasy-land. Before you begin, decide what characters you will include, what you will have them do, and how you will make your scene “illogical.”

2. Do You see What I Mean?/218*

□ □ □

Starting Points

Communication takes many forms. The most specific form is language. This article explores the way animals communicate and the similar ways humans communicate. But humans are unique in that they have a language to convey their ideas. Language is a unique tool for describing the past, present, and future. This is something only people can do. Ask students to talk about animals and pets. Have they observed how animals communicate? Do students think cats, dogs, birds have their own language? Is there a difference between language and communication? Discuss students' ideas.

Have students examine the photographs on pages 218, 226, and 227 of the student text. What do they say about communication? Discuss students' feelings. Invite students to read the introduction on page 218. It will focus their attention on the difference between language and communication. Have them think about the questions in the introduction as they read the selection.

* Information to Note

The reading of this selection may be difficult for some students because of the lengthiness of some of its sentences. You could read the article out loud co-operatively with students. Read the paragraphs with very long sentences yourself, having students read the remaining ones. Begin the selection by reading the first two paragraphs to students.

Talking Points

- What kind of message can bees who have found nectar communicate to bees in the hive? (through an intricate dance movement they can reveal direction and distance to the nectar)
- What is meant by 'territorial rights'? (An animal will stake out a territory which it feels it owns.)
- Would you stroke a cat with a twitching tail? (No, a twitching tail means "Leave me alone.")
- Have students do the To think about question on page 228 of the students text.
- How do the kinds of clothes you wear communicate messages? (Answers will vary.)
- How would you say 'I don't like you' without using words? (Answers will vary.)
- Is 'parroting' communicating? (No, the parrot does not understand what it says so there can't be any real communication.)
- Why wouldn't a human child of African parentage but brought up in Canada learn to speak a purely African dialect? (Humans learn the language they hear people speaking in their immediate environs.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find answers to questions
reconstruct information by recording/organizing in note form

- Ask students the following question:
What is the definition of "language"?
- Refer students to the To do, page 228, student text.
- Discuss the quotes with students.
- Have students skim the article to find other references the author makes to the definition of language.
- Co-operatively develop the points to be included in a definition by obtaining material from the four quotes and using other significant information from the article.
- Have students develop an outline of points to be included in a written definition.
- Ask students to write a paragraph giving the definition of language in their own words. Suggest that they include examples where appropriate to make their points more significant to the reader.
- Have students share their definitions with each other.

Vocabulary

Page 218

- Anyone who has walked the streets of New York at one end of a leash knows what a wealth of signposts there are that use neither words nor pictures to communicate.

Page 224

- There are elaborate courtship and mating calls.

Page 227

- While some birds can learn the songs of other species, animals for the most part are controlled by heredity in the sounds they make.
- A normal human child, no matter what his ancestry, will learn the language he hears spoken by the people around him.

To expand students' abilities to gain meaning from words use the following strategy. Ask them to paraphrase the underlined words and phrase in their own words. In the case of "heredity" and "ancestry" suggest that students read the whole paragraph several times to gain the various clues for finding the meaning of each word.

Page 225

- The bugle blows reveille, calling everyone to wake up.

Discuss the possible meaning of this word based on students' experience. Have them predict its meaning and confirm their guesses by using the dictionary.

3. The Miracle Worker/ 229

Departure Points

Art

- Have students make a series of colorful posters of animals such as the cat and dog, showing specific movements they make to give messages. For example, a cat could be twitching its tail to say 'Keep away.'

Speaking/Listening

- Have a discussion among three or four persons about how you would begin if you had to start a totally new language. Would you have a small vocabulary? Would it be a simple language? How would you teach it to people? After you feel that you have discussed this topic fully, share the highlights of your discussion with the class.

Drama

- Stage several spontaneous pantomimes where students try to communicate specific ideas or messages to the class using their bodies and simple props. Have other students guess the messages being sent.

Writing

- Zoologist Desmond Morris, author of *The Naked Ape* and *The Human Zoo*, believes the most basic form of communication is bodily contact. Before humans could read or write, body contact was most important for survival and well-being.

Today we use physical contact sayings in our language to express various emotions. Some examples are: 'hurt feelings,' 'touching scenes,' 'gripping experiences,' 'cold thoughts,' 'making contact,' and 'keeping in touch.' There is actually no physical contact involved in any of these sayings, but the feeling is conveyed.

Write an essay about Desmond Morris' theory. You may want to read one or both of his books beforehand, or you may write from your own experience.

- Ask permission of your neighbors (or relatives) with small children, ages 1½ -2½ years, to spend some time with the children. Make observations of ways these children communicate with some or all of the following: you, other children, family members, small animals, toys. Keep a journal of notes about your observations. Chart various forms of communication the child used for others to view.

Starting Points

The play, "The Miracle Worker," is a brilliant study in communication. Anne Sullivan, a wonderfully sensitive and compassionate teacher, comes to the Keller household and 'takes over' young Helen, who up to that point in her young life has not had much of a taste of life or civilization. In fact, her family almost thought of her as less than human. In this excerpt from the play, students will experience Anne's method and genius. They will see her sensitivity towards Helen. James, Helen's stepbrother, reveals the family feeling towards Helen – a feeling that is not exactly hopeful. Talk about communication with students. Have them try to visualize and feel what it must be like to be cut off from the sensory world. Ask them to picture themselves trapped inside a small black box trying to reach out with their minds to the unknown. This intense desire to reach out must be a common experience for people who are blind and deaf. Tell students a little about Helen Keller and her miraculously successful struggle to communicate.

Have students study the photograph on page 232 of the student text. What is happening? What is revealed in the facial expressions? Read the introductory material with students. Choose students to play the various parts in this drama excerpt. Have them perform the play. Draw students' attention to the marginal notes to obtain a fuller appreciation of the play.

Talking Points

- What are James' feelings towards Helen? (She is like a monkey.)
- What is the first step Anne uses to teach Helen? (She uses the finger alphabet with Helen.)
- Anne Sullivan had great strengths to pursue the task of teaching Helen. What were they? (patience, hope)
- Use the To think about on page 233 of the student text to further discuss the play.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain understanding of details which lead to characterization

- Recall the discussion about Annie's strengths in the Talking Points.
- Elicit that the reader learns about many aspects of Annie's character from the play excerpt.
- Draw students' attention to the script of the play on pages 231-232.
- Develop a co-operative list of character traits Annie exhibits from the comments she makes on these pages.
- Suggest that students skim the beginning and ending of the excerpt to see if they can find other illustrations of Annie's character.
- Have students share their impressions of Annie's character.
- Throughout the play excerpt, descriptions of Helen's reactions to Annie are given in the stage directions. Have students examine the following three that appear at the bottom of page 229 of the student text: startled, delighted, questioning.
- Have students skim the rest of the stage directions to find other descriptions of Helen's feelings.
- Suggest that students make observations about Helen's character using these descriptions.
- Students could summarize in their own words what they learned about Annie's character and Helen's character from reading the play excerpt.

Vocabulary

Page 229

- The first thing she pulls out is a voluminous shawl.
- She fingers it until she perceives what it is; then she wraps it around her, and acquiring Annie's bonnet and smoked glasses as well, dons the lot: the shawl swamps her, and the bonnet settles down upon the glasses, but she stands before a mirror cocking her head to one side, then to the other, in a mockery of adult action.

Page 230

- Annie regards him stonily, but Helen after a scowling moment tugs at her hand again, imperious.

Page 231

- Annie takes it again, and Helen's hand next, but Helen is incensed now; when Annie draws her hand to her face to shake her head no, then tries to spell to her, Helen slaps at Annie's face.
- She then tries to form Helen's fingers into letters, but Helen swings a haymaker instead, which Annie barely ducks, at once pinning her down again.

To develop students' ability to gain meaning from print ask them to paraphrase the underlined words above. Discuss the context clues students use. In the case of the word "haymaker" students should find the necessary clues from the sentence part following haymaker. Discuss the slang term from boxing which means a hard swinging upward blow with the fist. Students might be interested in guessing why this slang boxing term might come from "hay maker" meaning a person (or apparatus) that tosses and spreads hay to dry after it is cut.

4. Anne Sullivan: The Teacher/234



Departure Points

Debate

- Invent a suitable dialogue which might have taken place between James and one of his friends as they talked about his stepsister, Helen. Have one student role-play James and the other role-play his friend.

Writing

- Have students to write a letter from Anne Sullivan to a good friend at the end of her first day at the Keller home.
- A local newspaper reporter comes to the Keller home to interview the new teacher. He or she has heard great things about her. Have him or her write a short feature article for the paper on the teaching talent and personality of Anne Sullivan.

Starting Points

Helen Keller, blind and deaf, writes about the amazing teacher, Anne Sullivan, who helped her make the astonishing breakthrough from the world of darkness to reality. On one very important afternoon, Helen made the connection between real water and the word, w-a-t-e-r. A new world of words and learning was opened to her. Talk with students about ways people learn and the importance of personal motivation to learning. What motivates students to want to learn? Ask them how they feel about their educational experience. Anne Sullivan's dynamic personality and loving persistence made her a passionate teacher. Do students have any personal experience with people who have made strong impressions on them or who have helped students to set a course of direction for themselves?

Have students read the introduction to the selection and comment about their reactions to the photograph on page 235. Have students read the selection to find out what its information adds to their impressions of Helen and Annie. Refer students to the marginal notes to obtain a fuller understanding of the selection.

Talking Points

- Why was Helen angry and bitter before Annie arrived? (At seven years old, she had no sense of herself as a human being.)
- Immediately after she broke her doll, Helen felt no sorrow or regret. Why? (She hadn't identified with the doll and felt no tenderness. She was still very isolated in her inner world.)
- Why did Helen 'long for a new day to come' at the end of the selection? (She now had hope about the exciting new world of words and learning that she was beginning to experience.)
- Use the To think about question on page 237 of the student text to further discuss the selection.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find supporting details
reconstruct information by recording/organizing in note form

- Recall the discussion students had in the Talking Points using the To think about question, page 237, student text.
- Discuss various pieces of information students learned about Helen from reading this selection told from Helen's point of view.
- Draw students' attention to the To do, page 237, student text.
- Co-operatively develop lists of points illustrating that Helen saw herself
 - a) as an animal
 - b) as a human being.
- Discuss the various points students offer, having them explain their reasons for choosing each example.
- Have students use the lists to develop short paragraphs, describing in their own words how Helen was like an animal and how she was like a human being. Students could share their notes.

Vocabulary

Page 234

- Anger and bitterness had preyed upon me continually for weeks and a deep languor had succeeded this passionate struggle.
- Have you ever been at sea in a dense fog, when it seemed as if a tangible white darkness shut you in and the great ship, tense and anxious, groped her way toward the shore with plummet and sounding-line, and you waited with beating heart for something to happen?

To draw attention to the meanings of these figurative or idiomatic expressions use this strategy. Ask students to paraphrase the phrases by translating the meaning literally. From the literal interpretation ask students to suggest the author's intended meaning. Students may wish to predict the meanings of "preyed" and "tangible" and confirm their meanings in the dictionary before they translate the expressions literally and figuratively.

Page 234

- Anger and bitterness had preyed upon me continually for weeks and a deep languor had succeeded this passionate struggle.
- Have you ever been at sea in a dense fog, when it seemed as if a tangible white darkness shut you in and the great ship, tense and anxious, groped her way toward the shore with plummet and sounding-line, and you waited with beating heart for something to happen?

Page 235

- Miss Sullivan had tried to impress it upon me that "m-u-g" is mug and that "w-a-t-e-r" is water, but I persisted in confounding the two.

Page 237

- Then my eyes filled with tears; for I realized what I had done, and for the first time I felt repentance and sorrow.

Instruct students to search the text around the word for clues to its meaning and then paraphrase the underlined word or group of words. If students are having difficulty with "plummet" and "sounding-line" suggest that they read through the end of the paragraph to obtain further clues. A discussion about the text immediately preceding "I persisted in confounding the two" and immediately following should provide the clues necessary to paraphrase the expression. Suggest that students put themselves in Helen's position to obtain meaning from the expression and from the word "languor." Ask students what kind of feeling they experienced after having struggled very hard to obtain something that they did not get in the end.

5. Political Speech /238



Departure Points

Speaking/Listening

- Can blindness be a state of mind as well as a physical disability? In groups of three or four have students discuss the following quotation from Mathew Henry:

“None so blind as those that will not see.”

Have students share their conclusion with the class.

- Words spoken without emotion do not communicate fully. Have individual students say the following sentences, each time conveying a different emotion such as anger, frustration, warmth.

Pick that up.

Goodbye, dear.

No, you can't go to Montreal.

I didn't hear you.

Anne Sullivan's communication with Helen Keller was dependent on her persistence and powerful emotional contact. Discuss the emotional factor that Miss Sullivan relied on.

Art

- In recent experiments at a large university in Ontario, people who are blind have been drawing with pens on special plastic sheets. By using these materials, the blind artists can feel their work as they draw. Their drawings bear an amazing likeness to things such as animals and people. Have students blindfold themselves and make a series of pencil drawings of things like dogs, cats, people, trees, and other everyday objects. Have them label their results and display them. Invite the artists to comment on their blindfold results. Students could discuss the reasons it is so hard to draw when a person can't see and why it would be helpful to artists who are blind to feel their work.

Starting Points

Students have the opportunity to take a good look at empty, worthless drivel in this political speech. Have students been to political rallies or seen/heard political speeches on television/radio? What factor seems to be common to all such speeches? (emotionally charged, cheerful performance) How can you listen for the 'real message' when it is often camouflaged in political glitter? What should you be listening for and how can you tell if it is a good speech?

Have them read the introduction on page 238 of the student text. Read the article to students to the point where the speech begins. Ask a student to read the speech in a loud, convincing voice.

Talking Points

- What does the speaker mean by "I kind of believe this is the place that I can make the kind of speech that I want to"? (The reader can only guess its meaning. Does he mean that the listeners are 'his kind of people' or that they will not repeat what he says?)
- What emotional tones does the speaker employ to control the audience? (prejudice, threats, secretiveness, vague generalizations)
- Imagine you are listening to the speech. Reread the text of the speech on page 239. Does it resemble any other speeches you have heard? (Answers will vary.)
- How well does it communicate? (amazingly poorly)
- Have students use the To think about on page 239 of the student text to further discuss the selection.

6. Electronic Peace: It's Wonderful/241



Departure Points

Drama

- Have two students role-play two teenagers talking on the telephone. Have them talk for two minutes about nothing. Discuss the conversation with the class.
- Stage a mock political convention in the classroom. Have four students make political speeches. Each one should choose a humorous topic (such as nominating a cat for office) and talk for about three minutes before the class. The speakers should put emotional enthusiasm and conviction into the presentations without necessarily saying anything of importance.

Writing

- Have students write a one-page letter to a relative which communicates very little. Topics might be ones such as the following: the weather, your health, the state of the country, sports, your family. Have students aim to be vague, empty, and boringly monotonous in their writing.

Starting Points

In this fictional account, a diplomat attempts to develop a budding friendship with a diplomat of another country by using a translating machine. A problem arises when the machine translates idiomatic expressions into literal interpretations. The potential friendship of the two men is seriously hampered in a flurry of humorous misunderstandings. Much of the humor of the selection results from the misinterpretation of the idioms. What is an idiom? (a phrase or expression whose meaning is not the literal meaning of the words in it) Idiomatic speech is the use of words that are peculiar to a particular language or grouping of people. Ask students if they have friends or relatives who use a particular dialect or idiom. Have students give examples of idiomatic speech or dialects they may have heard. List the examples. Have students explain what literal translation these words would have.

Ask students to examine the picture on page 240 of the student text. What is happening? What kind of machine is it? Students' answers will help prepare them for the reading of the selection. As they read the story have them find out what happens to the friendship of the two diplomats after using the translation machine.

Have the students read the selection aloud. Much of the dialogue is best understood when it is spoken aloud. Remind students to use the marginal notes to better understand the story.

Talking Points

- How would you describe the friendship between the two diplomats before they used the machine? (positive, growing)
- Before they used the machine how did the two men communicate? (by gestures, sign language, photos, and body language which expressed the emotional interest each had in becoming friends)
- Why was Zoltov 'alarmed' by the machine? (He felt intimidated by the literal translations. They seemed to attack his diplomatic position and government.)
- What is the significance of the picture on page 244 of the student text? (An apple becomes a grapefruit. A sweet message becomes a sour one.)
- Use the To think about on page 245 of the student text to further discuss the story.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

evaluate and judge ideas to determine humor

- Recall that the introduction to the story stated that “trouble” could result. Discuss what did happen.
- Ask students to explain what it was about this story that made it humorous.
- Elicit that the many mistranslated messages, combined with the growing feelings of anxiety on the part of the delegate from Oonsk-Berslolo, create the humorous effect.
- Have students skim the story to find three examples of the following:
 - an idiom
 - its literal translation
 - the effect of the translation on the chief delegate from Oonsk-Berslolo
- Draw students’ attention to the following:
 - the last sentence on page 241
 - the last sentence in the story

Have them discuss and explain the humor in each of these.

Vocabulary

Page 242

- Although Zoltov was rather aloof and distant at first, soon each thought the other was a pretty good fellow.
- It was obviously an untenable situation.

Page 243

- The brashness of the man – trying to subvert him right here in public!
- So they wanted him to ferment revolution among the unindoctrinated young people.

Page 244

- Zoltov stared back mutely.
- They were planning to use him, then dispose of him!

To draw attention to word meanings use the following strategy. Have students paraphrase the meaning of the underlined words and expressions. In the case of “untenable” few context clues are offered. Suggest that students recall the humor the author develops by poking fun at the electric brain and its effectiveness (see Skill Points). Discuss the fact that, having established a budding friendship between the diplomats without them using words, the author leads the reader to see that this could not go on (see bottom of page 241, student text).

Using these clues, have students predict the meaning of “untenable” and confirm their guesses using the dictionary. (They will likely find only “tenable” listed and should apply their understanding of the prefix “un” applied to words such as “unavailable” and “unwanted” to obtain the meaning of untenable.)

By considering the context of Mr. Zoltov’s emotional state at the point where he is asked, “In what manner do you operate?” students should obtain the necessary clues to unlock the meaning of “mutely.” Students could likewise put themselves in the position of Zoltov to predict what he imagined “they” were going to do when they planned to “dispose of” him.

7. The Written Word/246

Departure Points

Drama

- Have two students role-play a scene between a young man and a young lady who are planning a party. The young man uses nearly perfect, literal standard English. The young lady uses idiomatic language. Have the characters present their dramatization to the class.

Writing

- Another form of idiomatic language is 'slang.' The dictionary definition of 'slang' is language that is used in a special sense by some distinct grouping of persons. It is considered to be 'outside' standard English. Invite students to make dictionaries of 'slang' expressions peculiar to their friends and peers. Have them list the particular words and phrases with their meanings.

Art

- Have students develop a newspaper cartoon strip which would appeal to newcomers to Canada. Cartoons could illustrate Canadian usage which would help the newcomers master their understanding.
- You are an artist who has been hired to sell a product in a new country. (It is an imaginary place.) The following imaginary idiomatic phrases must appear in your billboard campaign.

fall-through man (successful)

down-the-sink (costs little)

odiferous (smells good)

put-it-in-the-sack (buy now)

Design an advertising campaign around a product of your choice.

Starting Points

We communicate ideas best through written words, according to this poet: "Words are the bridges we build to reach each other." Have students examine the illustration on page 246 of the student text. They could discuss what might have happened to great ideas throughout history if there were no written words.

As you read the poem with students, have them find out why the poet feels the written word is so important.

Talking Points

- What is meant by the words, "to bring an idea from back of a face"? (to bring the complete expression of an idea from its source)
- Do you agree or disagree with the poet's opinion of the function of the written word? Why? (Answers will vary.)
- Use the To think about on page 246 of the student text to further discuss the poem.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain understanding of details which support opinions

- Have students reread the first part of the poem to note which parts of the body communicate messages and how they communicate them.
- Recall the discussion students had using the To think about, page 246, student text.
- Lead students to read and discuss the To do activity on page 246 of the student text.
- Have students list situations where they feel communication would be more effective using the written word, and where it would be more effective using body language or spoken language. Students could share these situations with each other.

Departure Points

Drama

- Divide students into groups of three or four. Instruct half the groups to communicate using the written word. Instruct the other half to communicate using other means such as gestures and spoken words. Give two groups a few minutes to prepare the following idea to communicate to the class:

You are greatly affected by the colors surrounding you in your everyday life.

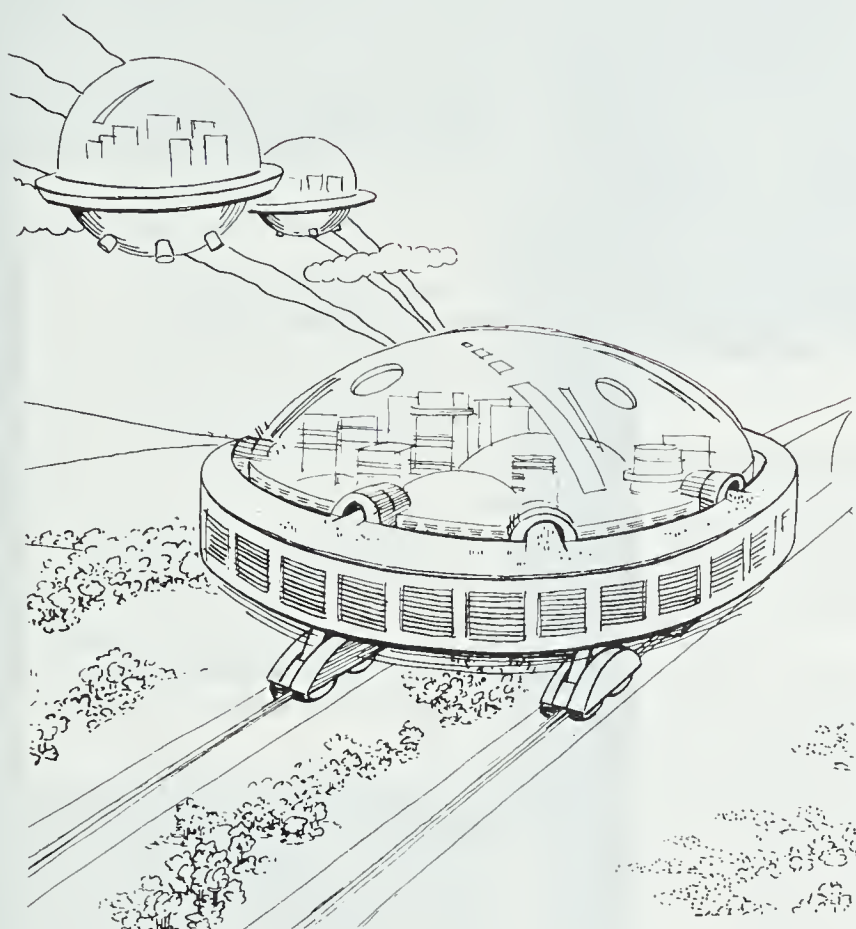
The first group should present the written word. The second group should present the unwritten message. Discuss what messages each group of receivers thought they got. Have the group receiving the written message paraphrase it to establish the message received.

CULMINATING THE THEME

- Suggest that the students plan and create a mural-display of the human communication process. This could be a chronological sequence such as:
 - touch communication, symbolized with samples of textures for people to feel. (Newborn babies use this system exclusively.)
 - body and spoken language of early childhood
 - written language of middle childhood
 - language of the arts (film, dance, music, literature) of teenage years
 - further types of communication of adult years
- Visuals could include some of the following: original writing, photos, clippings. Tapes and music could also be a part of the mural-display. Students could add ideas taken from individual selections in the theme.

EVALUATING THE THEME

- The "Summary Activity" focusses on communicating in many different ways. Have students read and do the activity on page 247 of the student text. Have them write sentences which indicate whether they use words, facial expressions, or body language in the three listed situations.



Who Owns the Moon?

OVERVIEW

What will the future hold for mankind? What new environments will influence life-styles and inner changes? Human beings are eager to envision what lies beyond their own mortality and to speculate on the course of the world. The authors of the selections in this chapter have done just that.

The roots of the future seem to be sprouting rapidly from a bed of technology. But our sense of the future is ambiguous; we feel that technology controlled for human purpose could usher in a universe filled with promise or a universe without hope or purpose. These ambivalences are reflected in the chapter selections. In "Brian's World," page 256, life is hopelessly governed by technology and far removed from our primitive beginnings close to the earth. But a courageous young man struggles to remain human and, in so doing, generates a sense of hope for himself and for civilization. A student offers personal theories about a mechanically-based future life-style in "My Opinion Regarding the Twenty-first Century," page 252. Students can speculate about homes of the future as they read of urban fantasy structures created by architectural futurists who predict these unusual habitations in "Take Up Your City and Walk?" page 250. "'Well done, Gabriele,'" page 261, an article about the multi-purpose use of computer terminals in education, deals with the role of computers in effecting changes in our civilization. In the poem "Univac to Univac," page 267, the poet personifies the computer which evaluates mankind and reveals its fears that someday "men may take over the world!" Finally, our rational minds are challenged in the story "Three Ghosts," page 271, as three children travel across time and unexpectedly experience the future. All of the above selections help the students to explore the future of mankind and to develop a questioning attitude about it.

Objectives

- understanding changing word meanings
- using verbs in future tense forms
- understanding coined words
- completing an essay outline
- understanding standard-outline-form punctuation
- writing science fiction and science fantasy

Experiences

- using theme related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - from Profiles of the Future p. 159
 - Who Owns the Moon? p. 159
 - Laser acts as eraser p. 158
 - Children, eat your algae! p. 158
 - School fires computer for mixups p. 160
 - Editorial Research Reports p. 160
 - fiction:
 - Education in A.D. 2000 p. 162
 - cartoons:
 - Figby Corp. cartoon p. 160
- developing writing skills
 - writing sentences using verbs in future tense forms p. 161, **p. 118**
- additional reading on the theme **p. 123**

Products

Speaking/Listening

- discussing points of view **p. 115**
- discussing computer languages **p. 116**
- listening to "future" material **p. 119, p. 122**
- discussing future life **p. 120**, p. 163
- presenting research **p. 122**
- discussing characterization **p. 123**, p. 175
- discussing science fiction/fantasy **p. 123**

Writing

- writing paragraphs **p. 114, p. 115, p. 116, p. 119, p. 120**, p. 151, p. 155
- listing computer activities **p. 117**
- making up words **p. 120**, p. 163
- completing an essay outline p. 165, **p. 120**
- writing science fiction/fantasy p. 175, **p. 123**
- developing a universal language **p. 116**
- creating a book about computers **p. 117**
- defining text-related words **p. 117**
- writing monologues **p. 118**
- writing radio scripts **p. 119**
- making a time chart **p. 115**
- developing an essay in point form **p. 121**
- writing up computer research **p. 122**
- developing a resources chart **p. 119**
- converting questions into an outline **p. 122**

Research

- researching changes **p. 115**
- visiting a museum **p. 116**
- visiting a computer **p. 117**
- collecting computer information **p. 117, p. 121**

Drama

- dramatizing scenes **p. 116**
- dramatizing radio scripts **p. 119**
- dramatizing text material **p. 122**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Who Owns the Moon?

Focus:

the future

Topics:

● housing ● life styles ● brainwashing ● computers ● time travel

SPIR

Objectives

- gain understanding of details
 - which support main ideas, opinions
 - which lead to characterization
 - which establish setting
- determine the author's purpose in terms of language choice
- appreciate and understand elements of the author's craft — mood
- appreciate and respond to simple figurative language
- evaluate and judge ideas to determine plausibility
- evaluate and judge ideas by drawing conclusions

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selection
 - fiction:
 - Brian's World p. 256
 - Three Ghosts p. 271
 - poetry:
 - Univac to Univac p. 267
 - non-fiction:
 - Take Up Your City and Walk? p. 250
 - My Opinion Regarding the Twenty-first Century p. 253
 - "Well done, Gabriele" p. 261
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing a skill (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 181

Products*Speaking/Listening*

- interviewing an architect p. 185
- reporting research results p. 190
- debating computers p. 192 p. 194
- discussing a quotation p. 197

Writing

- writing main idea and supporting details p. 251
- writing subheadings p. 255
- showing a character's viewpoint p. 260, p. 190
- preparing a presentation p. 266
- classifying details p. 286
- adding supporting details p. 287
- writing about the future p. 185
- writing out words about the future p. 180
- setting up a computer information section p. 180
- keeping a journal p. 181
- writing a dialogue p. 190
- writing about computer learning p. 192
- writing about a new invention p. 192
- writing science fiction p. 194
- writing a paragraph extension p. 197
- writing a diary entry p. 197

Research

- researching food shortages p. 190

Drama

- dramatizing a poem p. 270, p. 194
- role-playing people of the future p. 185, p. 187
- writing and dramatizing a script p. 197
- role-playing computer salesperson p. 266, p. 192

Art

- illustrating cities of the future p. 185
- designing an advertising campaign p. 190
- designing a poster p. 192
- making a scrapbook p. 194
- making a facsimile p. 197
- creating a future display p. 198

OBJECTIVES

Main Objective	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none"> • gain understanding of details <ul style="list-style-type: none"> – which support main ideas, opinions – which lead to characterization – which establish setting

Other Objectives	The students will be asked to:
Appreciating the Choice of Language	<ul style="list-style-type: none"> • determine the author's purpose in terms of language choice • appreciate and understand elements of the author's craft — mood • appreciate and respond to simple figurative language
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge ideas to determine plausibility • evaluate and judge ideas by drawing conclusions

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Tell the students they will be taking a mental journey. To prepare for it they must relax and allow the immediate reality of the classroom to recede in importance in their minds. Ask the students to close their eyes and silently meditate on what they can mentally picture as the outward expanses of the universe. They might begin by thinking about the surface of the earth as seen in film footage taken from a spacecraft and expand their thinking to the stars and on into infinity. Take several minutes of silence to do this. Immediately afterwards, without talking, have the students write down what they pictured in their minds. Share the descriptions in the classroom. Discuss the mental pictures.

Ask the students to look at the picture on pages 248-249 of the student text, and read the title on page 249. What might this chapter be about? What is the hand doing in the picture? Discuss the personal responses to the title and picture. List on the board the specific inventions or dramatic changes in human life-styles that students imagine for the next century. Discuss why they feel these changes may occur. In groups of three or four, invite students to talk about the following description: "After the explosion there was nothing, nothing, nothing." How have human beings come dangerously close to destroying life through the development of technology? How has technology helped human beings? Have the students read the introductory material on page 249 of the student text in preparation for the following selections.

ONGOING ACTIVITIES FOR THE THEME

1. Upon completion of each selection, ask students to write out words that best describe the futuristic ideas presented in the reading. Compile a dictionary of these words. Suggest that students combine as many of these words as possible into a composite description of a future world.
2. Invite the students to set up a computer information station in the classroom. The purpose of the station would be to open up the consciousness of students to the ever-increasing role of computers in their world. If your school has a computer, have students provide material that would introduce other students to the use

of the computer and the related courses offered. If your school doesn't have a computer, written materials, trips to a computer centre, and/or guest speakers to talk about computers could be arranged.

3. Suggest to the students that while they are reading and discussing this theme, they keep a journal of futuristic material: notes on newspaper and magazine articles, TV shows, radio interviews, or any other experience they might have concerning ideas about the future of mankind. They can also record their own ideas, feelings, and fantasies.

4. In the first three selections reference is made to the weather in the future. After the students isolate this information in each article, have them write a paragraph describing how weather might be controlled and how it may affect life in the future.

5. There are many appropriate examples of futuristic writing that appeal to teen-agers. As an extension activity have as many as possible of the following novels, short stories, poems, plays, and non-fiction works available for your students to read.

Bibliography:

Ames, Mildred. *Is There Life on a Plastic Planet?* Dutton. 1975.

Mrs. Eudora always listens to Hollis' problems. But maybe she's too good to be true!

Gr. 5-7.

Beatty, Jerome. *Matthew Looney in the Outback: A Space Story*. Avon. 1973.

Matt Looney, Space Commander, leads an expedition from the Moon to a new colony.

Gr. 4-7.

Bergaust, Erik. *Colonizing Space*. Putnam. 1978.

The author explores the latest thinking of space scientists on how to convert solar energy to aid the earth.

Gr. 7-9.

* Clifton, N. Roy. *The City Beyond the Gates*. Scholastic-TAB. 1977.

A young girl explores a terrifying gadget-ridden world.

Gr. 4-8.

Cohen, Daniel. *The Human Side of Computers*. McGraw-Hill. 1975.

A survey of computer applications and problems, including computer fraud, and the threat to personal privacy.

Gr. 7 and up.

* Gotlieb, Phyllis. *Sunburst*. Fitzhenry and Whiteside, 3rd ed. 1977.

A science fiction story about Sandy, the offspring of a couple who have been involved in a nuclear industrial accident.

Gr. 9 and up.

* Hargreaves, Henry Allan. *North by 2000: A Collection of Canadian Science Fiction*. PMA Books. 1975.

Six short stories for true science fiction fans.

Gr. 7 and up.

Hellman, Hal. *Communications in the World of the Future*. Lippincott. Rev. ed. 1975.

A discussion of telephone, satellite communications, computers and communications, machine/machine communications, human language, and the printed word.

Gr. 7-9.

Hoover, H. M. *The Lost Star*. Avon. 1980.

Lian Webster is working on an archaeological dig on the planet Balthor, when she becomes involved in danger.

Gr. 5-8.

Myers, Walter Dean. *Brainstorm*. Franklin Watts. 1977.

In the year 2076, human minds are being stolen every time it rains. An easy-read book.

Gr. 5 and up.

* Nichols, Ruth. *The Marrow of the World*. Macmillan. 1977.

A boy and girl struggle for survival in a world beneath the waters of Georgian Bay.

Gr. 5 and up.

Norton, Andre and Dorothy Madlee. *Star Ka'at*. Archway. 1977.

Cats from outer space, who communicate by telepathy, come to save the cats of Earth.

Gr. 4-6.

Pinkwater, D. Manus. *Lizard Music*. Dodd Mead. 1976.

Victor finds the TV show he's watching is hosted by very talented lizards. And this is only the beginning!

Gr. 4-7.

* Spivak, Michael, ed. *What Will They Think of Next?* McClelland & Stewart. 1979.

Each page presents a new invention, development, or discovery.

Gr. 4-7.

Tevis, Walter. *The Man Who Fell to Earth*. Avon. 1976.

Newton finds Earth as bent on self-destruction as his own dying planet.

Gr. 8 and up.

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The sequence below might be used to integrate the language activities in "Who Owns the Moon?" with Starting Points in Language Revised:

Starting Points in Language Revised/ E

Pages 158-159. Starting Point Activities

1. Page 158. The first series of excerpts excites students with the potential benefits of lasers, algae as protein, brain stimulation for memory recall, and the use of computers, and prepares students for the larger effects on all humankind that space exploration affords. This section is a potpourri of future possibilities.

4. Page 162. Students take a look at education in the year A.D. 2000; new courses, new methods, and a central Learning Centre.

Starting Points in Reading/ E

Pages 248-249. Chapter Opener; overview of theme

2. Page 250. In "Take Up Your City and Walk?" architectural futurists predict new habitations that could affect all humankind.

3. Page 252. "My Opinion Regarding the Twenty-first Century" broadens the scope by describing life in general as a student envisions it in the twenty-first century.

5. Page 256. In "Brian's World" a young boy contends with a mechanized future world and a robot-producing educational system.

Starting Points in Language Revised /E

7. Page 164. The city council health committee makes the final decision on who is to live or die in this sci-fi news story, "Is Albert's Life Worth Saving?" Students experience vicariously the restrictions on personal freedom in a futuristic society. In this context students explore leads and essay outlines.

9. Page 167. In an excerpt from the science-fiction fantasy novel *Star Wars*, characters battle against unusual forces on board a modern craft travelling through space. The science fiction style is explored.

Starting Points in Reading /E

6. Page 261. In a more optimistic vein, "'Well done, Gabriele'" focusses on the positive effects of education in the future.

8. Page 267. In "Univac to Univac" two computers provide a look at the world and human beings from their point of view.

10. Page 271. "Three Ghosts" is a story that offers an unusual method of travelling through time.

1. Take Up Your City and Walk?/251

Starting Points

This article concerns housing of the future. Survey the class to see what forecasts students might make about new living situations. Ask them to think about entirely new environments to live in from the following points of view. What potential world problems might influence new life-styles? What are some of the environmental factors that might influence the choice of their proposed habitations? How might they handle them? These observations will help to introduce the main idea of this selection. Encourage discussion so that the students can measure their own ideas against those of their peers. Record the students' ideas on a chart. Advise the students to look at the picture on page 250 of the student text and to read the introductory material. Have the students read the article to find out the author's ideas on future cities.

Talking Points

- Giant walking cities could be very attuned to climatic conditions. Why? (by following the sun and seasons like migratory birds)
- Why would good worldwide communication be even more important in the future in these new proposed cities? (The mobility of the new cities would require better communication from individuals within them as they come and go.)
- Which of the new types of cities forecast appeal to you and why? (Answers will vary.)
- Use the To think about on page 251 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- gain understanding of details which support main ideas
- evaluate and judge ideas to determine plausibility

- Have the students write out the main idea of the article in a sentence. Have them make a list of details that support the main idea. (To do, page 251, student text.)
- Have the students reread this short article and take notes on the ideas for new cities that already have some basis in today's world. (satellite cities in space, inflatable houses)
- Which of the proposals for new cities are most unlikely? Students should list them. (grow-your-own-houses)
- They can scan for details that will help them to determine the likelihood of Pat McNenly's forecasts, then write their answers to the To think about on page 251 of the student text.

Vocabulary

Page 250

- Giant walking cities are only one variation of unusual habitations leading futurists see for the years ahead.
- "The whole city could go south," said Roy Mason, architectural editor of *The Futurist* magazine, who showed slides of a proposed mammoth caterpillar-like city that walks on short legs.

Page 251

- The Washington, D.C. architect was moderator of a panel entitled "Urban fantasy structures today: reality tomorrow" at the First Global Conference on the Future.
- We can also expect sailing cities that drift with the tropical currents between the continents; floating cities that hang in big plastic balls over earth; satellite cities in space; and domed cities in the frigid Arctic or arid deserts, delegates were told.

To develop word meanings use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them to do this.

variation – Giant walking cities are only one variation . . . unusual habitations. (Structural analysis should help the students too. What similar words do they know? – vary, variety)

habitations – Giant walking cities are only one [form of these].

mammoth – . . . caterpillar-like city

moderator – . . . of a panel (he is singled out as having a special role with respect to the panel. What might that role be?)

frigid – Arctic

arid – . . . deserts

delegates – to what does this whole paragraph refer?

What might the people be called who are sent to a Conference?

inflatable – . . . house that can be stored in a suitcase

Departure Points

Art

- Have the students make illustrations of as many proposed cities as they can imagine. Display these illustrations in the classroom.

Writing

- Students can write a short story based on their imagined life in the caterpillar-like city of the future. How does that life-style differ from today's? What are their feelings about life in a nomadic bubble?

Speaking /Listening

- An architect in the area could be interviewed. Students could discuss some of the ideas in the article with this person. They could ask for a professional opinion on cities of the future and report the findings of their interview to the class.

Drama

- Tell the students their city or town is to be completely redesigned for the year 2000. Choose four or five students to play the following roles: mayor, town planner, architect, environmentalist, householder. Stage a mock discussion in which these people attempt to come up with a new concept for their city.

2. My Opinion Regarding the Twenty-first Century /253



Starting Points

Because it is written from a student's point of view, this article about life in the twenty-first century should have particular appeal to your students. Ask the students to talk about life in the twentieth century. What areas do they feel need change: education, transportation, work, leisure? What would they like to see happen in those areas by the twenty-first century? Allow an opportunity for the students to share and discuss their ideas. Turn to page 252 of the student text and talk about what is happening in the picture. What time period is represented? Read the title and the introductory material to the students to prepare them for the selection. Have a student read the article aloud to the class as they follow along in their texts.

Talking Points

- The author writes about a future educational system that implies considerable isolation for the student of the future. What is your opinion about the predicted education system? (Answers will vary.)
- “Those will be inspiring times,” says the author. Why? (longer life, more leisure time) Do you agree? (Answers will vary.)
- What will happen to all the old buildings and historical sites if this system comes into effect? How might the valuable remnants of the past be preserved? (Answers will vary.)
- In the present age fuel is a big problem. What would have to happen between now and the twenty-first century if the predictions are to come true? (A new source of energy would have to be discovered.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- gain understanding of details
 - which establish setting
 - evaluate and judge ideas to determine plausibility

- Reread the article and list detailed words or phrases that the author uses to describe the futuristic setting.
 - new houses of glass and steel
 - huge boxes
 - no windows
 - ventilation system
 - central heating dependent on hot water pipes from outside
 - predictable weather
 - no streets
 - huge orchards
 - glass beehives for people
 - stadiums
 - travel by space ship, submarine
 - individual learning at home
- Scan the article and note the way the descriptions of the future are structured. Use the To do on page 255 of the student text.
- Have the students discuss why they would or would not enjoy such a futuristic setting.
- Skim for facts that establish the plausibility of this article. Take notes on predictions that seem most realistic.
 - special glass with a one-way view
 - special ventilator systems
 - helicopters
 - rocket ships and submarines
 - professor in control room with TVs
 - controlling contagious diseases
- Write a paragraph in which you agree or disagree with one of the main ideas of the author.

Vocabulary

Page 253

- There will be no need to open windows for airing – you will only have to push a button and a special ventilator will force fresh country air in your home, at a comfortable temperature.
- For each part of the country there will be a corresponding weather calendar.

Page 255

- This will be a small apparatus with a screen instead of a dial.
- There will be no contagious diseases, because there will be drugs to prevent them.
- Newborn babies, with their first swallow of milk, will be inoculated against 100 ailments.
- I tell you, those will be inspiring times.

To develop word meanings use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them to do this.

ventilator – . . . open windows for airing . . . ventilator will force fresh country air in your home.

corresponding weather calendar – People travelling will know what weather to expect, where they will be going.

apparatus – . . . with a screen instead of a dial . . . switch this apparatus to any wave-length . . . this apparatus will not be powerful enough to talk to distant places. (Have the students predict the meaning of this word from context and then confirm or change their guess by using the dictionary.)

contagious – . . . diseases . . . there will be drugs to prevent them (Again have students predict and confirm. They should be able to narrow down the meaning through context but probably won't eliminate all the possibilities).

inoculated – . . . against 100 ailments

inspiring – the entire selection provides the context for comprehending this word.

Departure Points

Drama

- A doctor and a scientist from the twenty-first century hold an open forum to discuss the health of the citizens and the new medical systems. Have two students role-play the two professionals while other students make up the audience and question them on these topics.

Writing

- Have the students write a paragraph describing an educational system for the future which they have designed and would like to promote.
- Have them outline by the hour a typical day in the life of a teen-ager of the twenty-first century.

3. Brian’s World /256



Starting Points

The students can identify with Brian, the main character in this selection, as he struggles for individuality and integrity in a highly technological, dehumanized future world. In their own struggles for individuality today what issues capture them the most? On what issues would they be willing to make a stand, either publicly or privately? What activities do students participate in that help them really “come alive”? What in their lives makes them feel different from the crowd? Discuss the students’ personal responses in the class. Read the title of the story and the opening sentence on page 256 of the student text to the students. Ask the students to examine the pictures on pages 257 and 259 of the student text. What inferences can be made about a life-style from those pictures? Write a sentence for each picture. Have the students read the story to become aware of Brian’s struggle in the new world of the future.

Talking Points

- Why did Brian have to conceal the farm? (It was an illegal venture.)
- Why do you think all the food was grown on the State farms and sold in the State stores? (Answers will vary but should indicate something about State control.)
- Use the To think about on page 260 of the student text.
- How would you describe the general physical and psychological state of most teen-agers in this new world? (out of touch with themselves, sedated, hopeless)
- Do you support Brian’s decision to have a “secret world”? Why or why not? (Answers will vary.)
- What did the secret underground farm give to Brian? (hope, excitement about living, personal integrity)

Skill Points

Comprehension
The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization

appreciate and understand elements of the author’s craft – mood

- Have the students reread the story to find words, phrases, and sentences that offer insight into Brian’s character.
 - Beside each example, have them indicate in a word or two what is revealed.
 - In some instances, students will be required to predict what an action might reveal and later in the story confirm or change the earlier prediction.
- For example:

- “with a spiritual lift began to plan his breakfast” (good food is important to him)
 - “made sure the front door was locked . . . under the refrigerator casters.” (either paranoid, or necessarily careful about security)
 - “He took a deep breath, and chortled.” (appreciates and enjoys nature)
 - “the dream, the planning, and the husbandry were Brian’s.” (he has the practical ability to carry out a dream that is important to him)
 - “Columns of used bricks, scavenged in dead areas of the city over a two-year period . . .”(persistent, hard-working)
 - “He had carried the earth to the attic and poured it into the space inside the walls” (hard-working, committed to a cause)
 - “It was important that no one know about the garden, since nothing that was going on here was legal.” (aware of implications of what he’s doing but committed to what he believes in)
- Have the students continue in this manner throughout the selection.

- Have the students skim the story and decide what mood the author is communicating, backing up their opinions with details from the selection.
- Science fiction is a particular type of writing which is based on possible scientific changes. It often warns or challenges the reader. In "Brian's World" what are the warnings or challenges? Have the students refer to the story to make these inferences.

Vocabulary

Page 256

- He was hungry, and with a spiritual lift began to plan his breakfast.
 - A trap-door, its edges invisible because they purported to be ordinary cracks in the floor, slipped aside as he applied fingertip pressure.
 - Light, and a holy perfume of earth, manure, small animals, and compost rose from the opening.
 - The machinery of Brian's World was his father's, the dream, the planning, and the husbandry were Brian's.
- Page 258

- Columns of used bricks, scavenged in dead areas of the city over a two-year period, supported the concrete slab above his head.
 - The earth had been excavated to a depth of 2.5 m below the slab.
 - Brian fed the chickens the garbage, plus a bowl of mash made from grains he harvested on abandoned golf courses and in Designated Greenspace areas.
 - The compost pit was a very important cog in his world.
- Page 259

- Thus he had a perpetual source of nourishment for the growing plants.
 - He turned it now with a fork, inhaling the sweetness and warmth that were simply stored sunlight.
- Page 260

- At school, he would sit among students too sedated to concentrate on anything.
- As he had been before he conceived his farm.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase, or give the meaning of the underlined word or phrase in their own words. Have them search in the surrounding text for clues which help them to do this.

with a spiritual lift – . . . was hungry . . . began to plan his breakfast (The rest of the selection provides context for comprehending this phrase.)

purported – . . . its edges invisible . . . to be ordinary cracks in the floor.

a holy perfume – . . . earth, manure, small animals, and compost. He took a deep breath and chortled. (Again, the entire selection provides context. How would a boy like Brian be likely to feel about these smells?)

husbandry – . . . the dream, the planning, and the husbandry were Brian's (What would be the next logical step after the dream and the planning? What other familiar word can the students find within this one? Is there a connection?)

scavenged – . . . used bricks . . . in dead areas of the city excavated – earth had been excavated to a depth of 2.5 m. He had carried the earth to the attic . . .

abandoned – . . . mash made from grains he harvested . . . (What do the students know about golf courses? Would they be likely to have grains growing on them if they were in use?)

Designated – Greenspace areas (What would a Greenspace area suggest? Students might wish to predict and confirm the meaning of this word with their dictionaries.)

cog in his world – . . . compost pit . . . important . . . a perpetual source of nourishment for the growing plants. (In what other context have they used the word "cog"? How does the literal meaning help them in their understanding of this non-literal usage?)

perpetual – . . . Rotting waste from past crops . . . garbage . . . droppings, and dead fish he collected at the beach

nourishment – . . . for the growing plants (What would they need in order to grow?)

inhaling – . . . the sweetness and warmth that were simply stored sunlight (Could he touch, see, hear, eat these things?)

4. 'Well done, Gabriele' /261

**Departure Points***Writing*

- Tell the students: As a reporter representing the local newspaper you travel to Brian's time belt and visit his school. You are invited to spend the day sitting in the classroom, having lunch with the students and joining the extra-curricular activities. Write a detailed feature article based on your imaginary observations and the details found in the story about Brian's life.
- Have the students write out the dialogue and sequence of events that might happen if the police discovered Brian's secret farm.
- Use the To do on page 260 of the student text.

Speaking /Listening

- Just as fuel shortages today are controlling what is happening internationally, so food shortages will, according to some theorists, divide the world in the future. Have the students research and write a report on the growing and marketing of one important food substance such as grain, sugar, meat, fish, or fruit. Have them develop their own theory about the importance of food on a worldwide scale in the next century, share their report with the class, and ask for feedback from classmates.

Art

- Have the students design an advertising campaign for algae and algae products in the next century. They could make original illustrations and artwork for magazine ads. The product should be promoted as the best substitute yet found for animal protein.

Starting Points

This selection deals with the advantages to schools and students of computerized education. Begin by discussing inventions with the students. How might people have felt when the telephone first became available? Or the electric motor car? Or escalators? How might their feelings have changed as they became accustomed to those devices? How do students feel about a twentieth-century invention, computers? Are they familiar with how computers are used in education? Discuss the introductory question on page 261 of the student text: "What changes might be brought about by computers in schools?" Invite the students to share their feelings about the use of computers in education. Have the students read the article to discover the opinions presented there.

Talking Points

- Look at the picture on page 264 of the student text. What are the girl's feeling toward computer learning? (excited, interested)
- What are the two educational uses of computers given in this article? (to learn specific subject matter and to learn about the workings of computers)
- Do you have to be doing advanced work to benefit from computers in education? (No, there are remedial programs available.)
- What is a "computer rat"? (A student who maintains Hilda, a computer at Northview, or any student who is very keen on working with computers and who spends hours developing programs.)
- Do you agree with Kelly Larkman who said, "The world's moving toward computers and we have to move with the world"? (Answers will vary.)
- Use the To think about on page 266 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which support opinions
evaluate and judge ideas by drawing conclusions

- Have the students identify the author's opinion and list the details that support it.

For example:

Opinion: computer terminals are simple, useful tools for learning

Details: it's easily available to 2 500 students in fourteen Toronto schools

it offers courses in algebra, spelling, probability, remedial math, and arithmetic games

it's simple to use

it's carefully explained

students are delighted when the machine congratulates them

the system is very accessible

students are encouraged to work long hours and even stay after school

the computer helps students for as long as they need help and doesn't become impatient

students can work at their own pace

- Have the students continue in this manner throughout the selection.

- Have the students evaluate the points made by the author to decide whether or not she is in favor of the use of computers in schools.

Vocabulary

Page 261

- Gabriele Durbahn gingerly presses three keys on the outsized typewriter, then leans over the keyboard waiting.

- At the same time that Gabriele's making her first tentative contact with the wonders of computer technology, hundreds of other students across Metro may be solving an algebra problem, taking a spelling test, or playing a rousing game of arithmetic *Beat the Clock*.

page 262

- In Gabriele's case, the course is in probability, an imposing-sounding term that really just means good guessing.

- The computer responds: "This is a bit complicated, so read the instructions carefully, then take your time and try it again."

- Students at Northern also use the OISE remedial math program.

- "What we've found is that this way of learning is very accessible to kids," says Doug Mabee, head of the school's math department.

Page 263

- But the computer has time – and infinite patience.

- This expansion means all 550 students in the school will be able to learn from a computer.

- Even the most ardent computer proponent admits the marvellous machine has limits in education.

Page 265

- "With so many kids at so many levels here, computers have become essential," say Yettal Goldenberg, one of four teachers using a computer terminal to help teach students at Lewis S. Beattie Secondary School in North York.

- Hilda – the nickname kids have given to Northview's antiquated IBM 1130 – is the reason 150 students every year take courses in computer science and business math.

To develop word meanings and a broader language base, use the following strategy. Have the students paraphrase, or give the meaning of the underlined word or phrase in their own words. Have them search in the surrounding text for clues which help them to do this.

gingerly – . . . leans over the keyboard waiting . . . A delightful smile lights up the serious young face . . . Welcome to the Intermediate Probability Course. (If “gingerly” meant “excitedly”, would her face be serious? Have students imagine how they would feel at the beginning of a venture such as this. Can they think of a synonym?)

tentative – . . . gingerly presses three keys

imposing-sounding term – . . . probability . . . really just means good guessing

complicated – . . . presses the wrong key . . . read the instructions

carefully . . . take your time . . . try it again . . . “this is great . . . nowhere near as complicated as I thought it would be.”

remedial – . . . teachers . . . just don’t have time to spend with each student who needs extensive help in math (What word that the students might know is buried in “remedial”?)

accessible – . . . kids taken with the process . . . they stay after school until six (What other word is buried in this one? What is an access route?)

infinite – Teachers . . . just don’t have the time to spend with each student who needs extensive help in math . . . The computer has time – and infinite patience (What associations can the students make with this word? Fr. *fin*, final, finish)

expansion – . . . school has five new video display terminals . . . all 550 students in the school will be able to learn from a computer (Structural analysis should also help here.)

ardent computer proponent – . . . admits the marvellous machine has limits . . . “can’t do everything”

essential – . . . “With so many kids at so many levels” . . . “enjoy the concentrated work” (Can the students find a synonym?)

antiquated – (What word can be found within this one? What is an antique?)

Departure Points

Drama

- Use the To do on page 266 of the student text.

Art

- Have the students design a poster to attract interest in new computer courses to be offered next semester for the first time in their school.

Writing

- Students who have had actual experience learning by computer could write a paragraph about their experience giving the pros and cons.
- Students might imagine they have invented some entirely new device which will help humankind. Have them write a letter to the head of government describing the great attributes of the invention.

Speaking /Listening

- Have the students work in groups of three or four to prepare a discussion on the topic: Computers will revolutionize learning in the future. What are the advantages? Does the group agree? Why or why not? Have them choose a representative for each side and have a debate.

5. Univac to Univac /267

Starting Points

The role of computers in our lives is explored through the poetic dialogue of one Univac speaking to another Univac. Will computers take over the world? How do computers touch our lives today? Have the students give examples and list them on the chalkboard. Discuss the common experiences students have had with computers. Look at the pictures on page 267 and page 270 of the student text. What is happening in each picture? Read the introductory sentences on page 267 of the student text. Read the poem for the students. Have them listen to distinguish the ways the poet personifies the computers. Have the students read the poem silently to further understand the writer's feelings.

Talking Points

- Use the To think about on page 270 of the student text.
- What criteria are used by the Univac to judge humans? (how mechanically sound his body is and how fast he thinks)
- How is the Mark II human model different from the Mark I? (softer, flowing lines, higher-pitched voice, more unpredictable)
- What fears do the computers have? (that their uniform, logical, mechanized world will be challenged by the unpredictable, illogical, emotional humans)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

determine the author's purpose in terms of language choice
appreciate and respond to simple figurative language

- Have the students list the human expressions and slang terms that the author has adapted to the computer.
 - “as computer to computer” (man to man / woman to woman)
 - “the old gag”
 - “you can't tell one from another”
 - “I can put $\sqrt{2}$ and $\sqrt{2}$ together as well as the next machine” (I can put 2 and 2 together as well as the next person)
 - “card-splitting distinctions” (hair-splitting distinctions)
 - “run this through your circuits” (let me run this by you)
 - “makes my dials spin” (makes my head spin)
 - “anyone with half-a-dozen tubes in his circuit” (anyone with half a brain in his head)
 - “Men may take over the world!” (Computers may take over the world)
- Have the students skim the poem and classify other ways that the computer compares humans with machines:
 - mechanical workings
 - thinking processes
 - unpredictability
- Have them evaluate the effect of the language use and of the comparison made with humans (humanizing the computer makes the reader identify with it),

6. Three Ghosts /271



Departure Points

- Drama*
- Use the To do on page 270 of the student text.
- Writing*
- Have the students write a short story about a scientist who falls in love with his computer. Have the class share their stories.
- Art*
- Have the students make a scrapbook that belongs to an older computer, who has collected pictures of all his computer relatives, his home, his vacations, etc, and worldwide news stories about computers. Through clippings and original artwork, have them create a realistic collection of items that might interest a computer and his grandchildren.
- Speaking /Listening*
- Set up a debate on the following topic:
Someday computers may take over the world.
Stage the debate in the classroom and invite other students to attend.

Starting Points

This ghost story describes the experience of three teen-agers who cross the boundaries of time into the realms of the supernatural. Ask the students to think about the concept of time – past, present, and future. Invite them to think beyond the traditional understanding of time in terms of minutes, hours, and days, and to visualize bands of time existing around the world in which certain important people lived and certain important events took place. What was life like in Biblical times? In Roman times? In Victorian times? In the 1950's and 60's? Do any students feel attracted to one band of time more than to another? Ask the students to discuss their thoughts and ideas about time. The introductory material on page 271 of the student text mentions travelling across time. Ask the students what this term means to them. Have the students read to discover the strange experience the teen-agers had in the old manor house. Encourage the students to use the marginal notes to reflect on the way the story is written.

Talking Points

- What could be learned about the civilization of the “Three” from their toys? (It was technologically advanced, had high-speed transportation, and advanced analytical power from “super-super-microscopes.”)
- Who are the “Three Ghosts at Firshanger”? (the three teen-agers from Pine Valley House who were ghosts to Kannet, Kala, and Gem)
- How did the travel across time happen? (through vibrations and the loud thunder-clap that pushed them through a time barrier)
- Use the To think about on page 286 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which establish setting

appreciate and understand elements of the author's craft – mood

- Have the students skim the first paragraph to find out what they can about the setting and the mood. What details tell them about each?

Setting: an old manor, windows hanging open

Mood: sombre and eerie, air filled with sinister whispering, rumbling of thunder, unseen windows slamming

- Have the students read on to find further details about the setting and the mood.
- When their lists are complete, discuss them as a class to make sure there is agreement about what needs to be included.
- Divide the class into two and have one half rewrite the setting details in contrast to the kinds of details used by the author. Have the other half of the class rewrite the mood details, also in contrast to the kinds of details used by the author. Have representatives from each half of the class read their revised versions. Have them discuss and evaluate the effect (or lack of effect) of the substituted details. What was the effect of the author's use of that particular setting and that particular mood in combination?

Vocabulary

Page 271

- Great heavy drops came pattering down, filling the air with a sinister whispering as they fell among the leaves and grasses.

Page 273

- "This dust! — it's making my eyes smart."

Page 274

- "This confounded dust . . . I want to blow my nose."
- From directly overhead, as if it had taken the nose-blowing as its cue, there came a sudden ferocious clap of thunder – a great startling peal that made the whole house tremble.

- "Coo!" said Michael facetiously.

Page 275

- "Good afternoon," she said, in a sweet clear voice, just the smallest bit nasal in intonation.

Page 276

- Yet it was not so much the appearance of the three that impressed and intrigued us.
- We recognized a table – but it was not like any table we knew; it was long and low and made of some completely transparent material that seemed to glow internally with a soft greenish light.
- The chairs were infinitely comfortable in appearance, huge, shapely pouffes, as it were, all gentle curves.

Page 277

- And I wondered if, to them, our outlines were as indistinct and wavery as after a moment or two theirs seemed to us . . . for it was as if, as we stood there, a queer vibration was in the air, a kind of trembling and quivering in the atmosphere itself – the strange unsteadiness you sometimes notice on a very hot day.

Page 278

- I looked nervously down at the translucent surface of the table and fingered a little booklet that was lying on it.

Page 279

- He strode across to the window with a magnificent gesture.
- Yet although we saw and registered these things, what engaged us most was Pine Valley House.

Page 282

- But it made no difference; we still sat and moped indoors, glooming at our parents when they tried to persuade us to go outside, avoiding Jenny, who was convalescing, as if she were the plague.

Page 283

- We were there, rather precariously – remember the wavering in the air?

Page 286

- We were all saved – we even managed to retrieve most of our belongings.
- Michael and George and I could hardly tell the others that we had seen them before – overgrown with weeds and rather more decayed and crumbled, but essentially the same; only . . . a hundred years older.

To develop word meanings and a broader language base, use the following strategy. Have the students paraphrase, or give the meaning of the underlined word or phrase in their own words. Have them search in the surrounding text for clues which help them to do this.

sinister – . . . old manor (Students' awareness of the setting should help in their understanding of this word.)

"making my eyes smart" – . . . "This dust . . . any ghosts . . . are welcome to it"

confounded – . . . "making my eyes smart" (see previous page) . . . "I want to blow my nose." (Students should predict meaning and confirm or change their prediction using the dictionary.)

ferocious – . . . directly overhead .. clap of thunder . . . made the whole house tremble

startling peal – . . . sudden . . . great . . . made the whole house tremble

facetiously – . . . "I never knew I was all that strong."

intonation – . . . nasal in intonation

intrigued – . . . all about them, a strange and alien look

transparent – . . . seemed to glow internally . . .

translucent surface (page 278)

pouffes – . . . infinitely comfortable . . . huge, shapely . . . all gentle curves

exquisite – model airplanes . . . streamlined (Have the students predict and confirm with the dictionary their definition of this word).

vibration – . . . a kind of trembling and quivering in the atmosphere itself – the strange unsteadiness you sometimes notice on a very hot day.

translucent – . . . transparent material that seemed to glow internally (page 276)

magnificent – . . . strode . . . magnificent gesture

engaged – . . . we saw and registered . . . what engaged us most (In what other context have the students heard this word? Does that use of the word help them in this context?)

convalescing – . . . “Jenny’s resting – she’s just dozed off.” (page 280) . . . as if she were the plague (Why would they avoid Jenny? What demands might a convalescent make?)

precariouly – We were there . . . remember the wavering in the air

retrieve – . . . We were all saved . . . we even managed to retrieve most of our belongings.

decayed – . . . overgrown with weeds . . . crumbled

Page 274

- All three of us had – involuntarily, I suppose – taken a step forward into the room.

Page 275

- We were frozen like waxworks, George a little ahead of Michael and me, his hand on my arm, his mouth pursed up from the whistle he had given; and the other three equally statuesque, the boy in the middle, one of the girls slightly stooped, as if she had been in the act of picking something up.

Page 276

- The colors were soft and harmonious.

Page 280

- For a second there was an intensification of the quivering in the air, and then we were in the hallway of Firshanger – the ancient dusty hallway.

Page 286

- Within six hours we were all standing disconsolately on the hillside looking down at a heap of blackened ruins.

To develop word meanings and a broader language base use the following strategy. Have the students use structural analysis as well as context clues to come to an understanding of these words.

involuntarily – voluntarily, volunteer

statuesque – statue

harmonious – harmony

intensification – intense, intensify

disconsolately – console

Departure Points

Drama

- Tell the students an “accident in time” occurs in this story. Write a script of another “accident in time” and dramatize it. Use your imagination to develop a setting, characters, and a conflict. Present it to the class.

Speaking/Listening

- Have the students discuss in groups of three or four the following quotation about time:

“I believe the future is only the past again, entered through another gate.” (Pinero)

Writing

- Students could continue the story as if the three teen-agers had never left the room of the future. What would have happened if they had stayed? In a paragraph or more have them tell what they might have learned and experienced.
- One of the “Three” writes a diary entry about the experience they had with ghosts. Have the students write out the contents of the entry.
- Let the students make a reasonable facsimile of the diary carried back to Pine Valley House. They should try to copy the description of the diary found in the story.

CULMINATING THE THEME

The students can create a “Focus on the Future” display in the classroom.

This can include:

- illustrations of clothes of the future
- miniature models of futuristic living-spaces
- a report on technology of the future
- a scrapbook presentation of “one day in the life of a student in the next century”
- all original artwork, writings, and projects that students may have done throughout the chapter
- original ideas for presenting a futuristic forecast
- other ideas taken from individual selections in this chapter

This display will capture the main focus on the future presented in this unit.

EVALUATING THE THEME

- The “Summary Activity” focusses on the use of details to support writing which creates a mood, which offers an opinion, or which gives facts. Have the students read and do the “Summary Activity” on page 287 of the student text.



“Elementary, My Dear Watson”

OVERVIEW

A famous detective writer named Dorothy Sayers once said, “It is the reader’s business to suspect everybody.” The students will find exciting opportunities to do just that as they ferret out clues, weigh evidence and play sleuth throughout the selections in this theme of “whodunits.” In “The Case of the Attic Arsonist,” page 290, students play detective as they look for the all-important clue that will solve the case. A more sophisticated mystery story, “Susan Super Sleuth and the Diamond Dilemma,” page 292, centres around a young teenage girl who helps her uncle solve an “inside job” diamond fraud. Her spirited pursuit of clues leads to some worthless red herrings but her logic and persistence eventually unearth the culprit.

Sir Arthur Conan Doyle’s Sherlock Holmes is one of the most famous detectives. In an amusing play “Herlock Sholmes,” page 306, the author makes fun of the legendary fictional character with her detective Herlock, a bungling, insensitive fellow who investigates a non-existent murder.

In a more serious vein, “Always a Motive,” page 314, is a powerfully emotional story of a young man arrested as a kidnapper. Motivated by grief over the loss of his own son, he becomes dangerously involved in someone else’s crime. Students can see the human side to crime and crime detection.

A series of science fiction mystery letters, “Who’s Cribbing?” page 323, explores an interesting idea. A science fiction writer in the present believes that an earlier science fiction writer may have successfully crossed the time-space barrier and stolen his ideas and style.

The poem “Tom Thomson,” page 330, offers young readers the real-life mystery of Tom Thomson, the Canadian painter who drowned in northern Ontario in 1917. The mystery of his death is communicated through the poem. All of the above selections stimulate the curious minds of the students with the enjoyable genre of mystery-detective writing.

SPIL/R

Objectives

- using restrictive and nonrestrictive clauses
- punctuating restrictive and nonrestrictive clauses
- using auxiliaries and participles
- outlining and writing essays about a "mystery" person
- writing expository paragraphs
- writing mystery stories
- understanding the word history of crime words

Experiences

- using theme related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - non-fiction:
 - excerpt by John Wilson Murray p. 180
 - Ontario Crime Lab Solves 97-Year-Old Death Mystery p. 188
 - More Slashed Shoes Found in House Walls p. 188
 - Strange Light at Esterhazy p. 189
 - Mysterious Inscription at Fredericton's Christ Church Cathedral p. 189
 - fiction:
 - Two Broken Windows, p. 178
 - The Adventure of the Blue Carbuncle p. 182
 - The Adventure of the Speckled Band p. 183
 - The Red-Headed League p. 183
 - They Do It With Mirrors p. 184
 - The Lily of the Peace River p. 191
- developing writing skills
 - writing sentences using auxiliary verbs and participles p. 187
 - writing an effective explanation of a mystery p. 190
- additional reading on the theme **p. 134**

Products

Speaking/Listening

- discussing attributes of a good detective p. 180, **p. 124**
- listening for detail **p. 125**
- discussing attributes of a good fiction writer **p. 127, p. 128**
- discussing clause use in sentence combining **p. 127**
- listening to sentences to identify clauses **p. 127**
- listening to fictional accounts of crime-solving **p. 128**
- taping accounts of mysteries **p. 130**
- discussing literary techniques **p. 132**

Writing

- writing a descriptive essay p. 187, **p. 130**
- writing descriptions p. 187, **p. 124, p. 130**
- writing historical reports about puzzles **p. 125**
- developing a Truth Table **p. 125**
- writing an expository paragraph p. 190, **p. 126, p. 129, p. 131**
- writing descriptions of puzzle solutions **p. 126**
- writing combined sentences, using clauses **p. 127**
- preparing outlines for creative writing p. 187, **p. 130**
- writing out hypotheses **p. 131**
- rewriting instructions **p. 132**
- writing a mystery story p. 199, **p. 133**

Research

- researching the history of puzzles **p. 125**
- researching civil rights **p. 125**
- researching unsolved mysteries **p. 131**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages

"Elementary, My Dear Watson"

Focus:

the techniques of the detective story

Topics:

- use of clues
- unravelling mysteries
- surprise endings

SPIR

Objectives

- gain literal and inferential comprehension of sequence of events
- identify and respond to different forms of writing
 - understanding the structure of different forms of narration — mystery play
 - using knowledge of the form to anticipate and predict
- gain understanding of details
 - which lead to characterization
 - which relate ideas (comparison and contrast)
- evaluate and judge ideas by drawing conclusions
- evaluate and judge ideas to determine humor and plausibility
- appreciate and understand elements of the author's craft — mood, repetition

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - The Case of the Attic Arsonist p. 290
 - Susan Super Sleuth and the Diamond Dilemma p. 293
 - Herlock Sholmes p. 307
 - Always a Motive p. 314
 - Who's Cribbing p. 323
 - poetry:
 - Tom Thomson p. 330
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 203

Products

Speaking/Listening

- presenting information through an interview p. 210
- reporting on mystery stories p. 212
- discussing films and books p. 214
- debating a topic p. 216
- taping a poem p. 218

Writing

- listing clues p. 291, p. 305, p. 207, p. 210
- making a comparison p. 322
- writing paragraphs p. 329, p. 332, p. 212, p. 218
- writing up an interview p. 332, p. 218
- creating a "Sleuth's Dictionary" p. 202
- taking notes on a program p. 202
- creating a "Rogues' Gallery" p. 203
- creating a mystery story book p. 202
- copying format p. 207
- writing a mystery story using specific clues p. 210
- writing a statement for use in a court p. 210
- writing a continuation p. 214
- writing a fictional letter p. 214, p. 216
- writing diary entries p. 214
- creating a pamphlet p. 214
- creating a criminal folder p. 219

Research

- researching Tom Thomson's death p. 332
- researching inventions p. 216

Drama

- dramatizing a character p. 207, p. 216
- acting out an interview p. 207
- dramatizing a play p. 212
- dramatizing selection material p. 216
- dramatizing scenes from a mystery story p. 219

Art

- creating a cartoon strip p. 210
- making a display of prints p. 218

OBJECTIVES

Main Objective	The students will be asked to:
Understanding Sequence and Structure	<ul style="list-style-type: none"> • gain literal and inferential comprehension of sequence of events • identify and respond to different forms of writing <ul style="list-style-type: none"> – understanding the structure of different forms of narration — mystery play – using knowledge of the form to anticipate and predict
Other Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none"> • gain understanding of details <ul style="list-style-type: none"> – which lead to characterization – which relate ideas (comparison and contrast)
Making Judgments	<ul style="list-style-type: none"> • evaluate and judge ideas by drawing conclusions • evaluate and judge ideas to determine humor and plausibility
Appreciating the Choice of Language	<ul style="list-style-type: none"> • appreciate and understand elements of the author's craft — mood, repetition

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Have the students examine the picture on page 288 of their textbook and briefly tell what they think is happening. Encourage them to identify the two men or their roles and relate what might have taken place just before the scene depicted. Why is the animal leaping toward the men? Who is its owner? What are the men discussing? Have them write a short story about this picture using the characters illustrated. Have any of the students read any of the stories in which the great detective Sherlock Holmes played a part? Who was Watson? Who was their creator and what kinds of stories did he write? How many students have seen the movies *Murder on the Orient Express* or *Death on the Nile*? Have they read any other detective novels written by the "Queen of Crime," Agatha Christie?

Draw out the students' feelings about and experiences with detective mystery stories they might have seen on television. What is their favorite popular detective series running now? Have students share their thoughts about why it is so successful and compelling to the audience. List the top three shows on the chalkboard and discuss the reasons for their popularity. Suggest that students read the introduction to the chapter on page 289 of the student text to prepare them for the reading selections.

ONGOING ACTIVITIES FOR THE THEME

1. Ask the students to make a "Sleuth's Dictionary". Have them list words and phrases a detective would use, for example: inside job, substantial evidence, premeditated crime, etc. Give a brief definition beside each word or phrase. Students should add to the dictionary throughout the readings in this detective selection, and use the vocabulary in written and oral work throughout the theme.

2. Suggest to the students that, after reading the first two selections of the chapter which concentrate on the skills of clue-collecting, they take detailed notes when watching a detective-mystery show on television. When the show is over have the students outline the clues that led the detective to the villains. Share the clue-collecting experience with classmates.

3. Have the students compile the stories they wrote during the introduction and make a book for display in the classroom. Students could first discuss their stories with a classmate and improve them wherever possible.

Stories could be further illustrated if the students wish. At the end of the chapter the students might wish to revise their stories based on what they learned about mystery writing in this chapter.

4. Have students create a "Rogue's Gallery" of infamous historical and modern criminals, from train and bank robbers to murderers. Present a brief biographical sketch of each individual. If the criminals were apprehended, include information on how this happened, and include any interesting clues relevant to the case's solution. If details are known, tell what happened at the end of the criminal's life.

5. There are many appropriate examples of mystery-detective writings that appeal to teen-agers. As an extension activity have as many as possible of the following novels, short stories, poems, and plays available for your students to read.

Bibliography:

Anckarsvard, Karin. *The Mysterious Schoolmaster*. Harcourt Brace Jovanovich. 1965.

Two Swedish children believe that the new teacher is very peculiar, and set out to discover why.

Gr. 5-7.

* Campbell, Marjorie Freeman. *A Century of Crime: The Development of Crime Detection Methods in Canada*. McClelland & Stewart. 1970.

An explanation of advances in crime detection in Canada.

Reference

Dorman, Michael. *Detectives of the Sky; Investigating Aviation Tragedies*. Franklin Watts. 1976.

A description of the origins, activities, and techniques of the National Transportation Safety Board, including case histories of a number of accident investigations.

Gr. 7-9.

Doyle, Sir Arthur Conan. *Sherlock Holmes*. Raintree. 1980.

Tales by a master of the detective story.

Gr. 4-12.

Fitzhugh, Louise. *Sport*. Delacorte. 1979.

An eleven-year-old inherits twenty million dollars, and complications arise.

Gr. 7-12.

Hamilton, Virginia. *The House of Dies Drear*. Macmillan. 1970.

Thomas and his family move into a house reputed to be haunted by the ghosts of runaway slaves.

Gr. 5-8.

* MacLagen, David. *Adventures into Unknowns; Five Stories for Young Readers*. Hurtig. 1972.

Two brothers encounter the strange and the unknown in five adventures.

Gr. 4-7.

Millimaki, Robert H. *Fingerprint Detective*. Lippincott. 1973.

The author, a fingerprint expert and police officer in charge of the North Chicago Police Department, describes types of prints, classification, and identification.

Gr. 5-8.

Newman, Robert. *The Case of the Baker Street Irregular*. Atheneum. 1978.

A detective story about Andrew, who witnesses his tutor's kidnapping, and eventually becomes a Baker Street Irregular (one of the street urchins who occasionally work for Sherlock Holmes).

Gr. 4-6.

Raskin, Ellen. *The Mysterious Disappearance of Leon (I Mean Noel)*. Dutton. 1971.

A five-year-old bride loses her seven-year-old husband. Clever clues stimulate readers to participate.

Gr. 4-7.

* Rennie, James A. *Bob Tanner and the Blue Corvette*. Maclean-Hunter. 1978.

A high interest, low vocabulary adventure story about a young Mountie who trails a gang of car thieves across the west to the Straits of Juan de Fuca.

Gr. 7-9.

* Rolfe, Sheila. *Sasquatch Adventure*. Hancock House. 1975.

Excitement and humor abound when a boy and girl are kidnapped by a band of Sasquatch.

Gr. 4-8.

Rudley, Stephen. *Psychic Detectives*. Franklin Watts. 1979.

A discussion of psychic abilities and reports of psychic experiences in other times and cultures, and how psychics have attempted to help in criminal investigations.

Gr. 7-9.

* Sherwood, Roland H. *Maritime Mysteries: Haunting Tales from Atlantic Canada*. Lancelot. 1976.

Spine-chilling tales from Down East.

Gr. 6 and up.

* Wilson, Eric. *Terror in Winnipeg*. Clarke, Irwin. 1979.

Boy-detective Tom Austen's third case.

Gr. 5-9.

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The language activities in “Elementary, My Dear Watson” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised/E

Pages 176-177. Starting Point Activities

1. Page 176. These mystery photos, puzzles, and doodles engage the students’ interest in solving mysteries.
2. Page 178. “Two Broken Windows” provides a practical exercise in crime-solving through the use of logic.
3. Page 179. “The Case of the Missing Detective” provides a practical exercise in crime-solving through the use of logic.
4. Page 180. John Wilson Murray, a famous Canadian detective, describes some of the personal attributes that make a good sleuth. Based on this article, students learn to develop skill in using and punctuating restrictive and non-restrictive clauses.
5. Page 181. “The Case of the Missing Detective” provides a practical exercise in crime-solving through the use of logic.
6. Page 182. Three excerpts from stories in which Sherlock Holmes plays the sleuth and reveals his amazing talent for deducing detail from simple objects or from the appearance of people. Students are made aware of the potential of the powers of observation.

Starting Points in Reading/E

Pages 288-289. Chapter Opener; overview of the theme

1. Page 288. “The Case of the Missing Detective” provides a practical exercise in crime-solving through the use of logic.
2. Page 289. “The Case of the Missing Detective” provides a practical exercise in crime-solving through the use of logic.
3. Page 290. “The Case of the Attic Arsonist” is a brief mystery story-exercise in detecting.
4. Page 291. “The Case of the Missing Detective” provides a practical exercise in crime-solving through the use of logic.
5. Page 292. “Susan Super Sleuth and the Diamond Dilemma” is a story about a very practical, logical thinker who understands people and is very observant. These qualities dovetail with those presented by John Wilson Murray.
6. Page 293. “The Case of the Missing Detective” provides a practical exercise in crime-solving through the use of logic.
7. Page 306. “Herlock Sholmes” is a play that makes fun of Sherlock Holmes. Herlock has none of the skills or insights about detecting that the original character possesses.

Starting Points in Language Revised /E

8. Page 184. In an Agatha Christie story, the sleuth Miss Marple uses insignificant detail to crack a case. She cunningly sees behind what seems to be and finds the real guilty party. Students are challenged to look beyond the obvious. The selection lends itself to an exercise in using auxiliary verbs and participles. Miss Marple's skilful use of clues to build up a picture of a mystery criminal is focussed on as students outline and write essays about a mystery person.

10. Page 188. "Four Short Accounts of Mystery, Solved and Unsolved" whets the appetites of the students for solving unusual events, and lends itself to an exercise in writing expository paragraphs which present solutions and how they were found.

12. Page 191. "The Lily of the Peace River" is a true mystery story set on the Peace River. Solved by ordinary people, this unusual tale has two mysteries in it that are ultimately connected over a long period of time; that of a missing couple and that of a baby on a raft. Students can identify with the historical Canadian setting. Writing mystery stories is an exercise that develops naturally from this selection. To round out the students' understanding of mystery and crime, a word history of some of the crime words they have encountered is presented.

Starting Points in Reading /E

9. Page 314. The arrested party seems to be guilty according to the evidence available in the story "Always a Motive." At the last minute, new evidence is introduced, and what seems to be is no longer valid.

11. Page 323. "Who's Cribbing?" is a collection of science fiction letters that reveals a complicated, unsolved case of plagiarism. They are intriguing enough to motivate students to try solving the mystery.

13. Page 330. Another real-life mystery, "Tom Thomson" is a poem about a Canadian painter who mysteriously drowned in 1917. The richly-portrayed Canadian setting is northern Ontario, scene of the drowning.

1. The Case of the Attic
Arsonist / 290



Starting Points

In this selection, written as though the reader were the detective, one simple clue provides the key to the solution. Ask the students to share the “mysteries” that have presented themselves for solution in their own homes. How do they figure out who left a mess in the kitchen, whose turn it is to do a particular chore, who ate the last piece of cake? What clues do they use? Elicit from them that their own memory and powers of observation are their most useful allies.

Discuss with them the title of the selection. What does the word “arsonist” mean to them? Direct their attention to the introductory material on page 290 of the text. Ask students to be aware of clues while reading this selection. Have the students read to discover the details of the arsonist’s crime.

Talking Points

- What feelings did Mrs. Coburn have toward Susan Burns? (suspicion, irritation, concern that she might be an unsuitable employee)
- Mrs. Coburn’s behavior also irritated Susan Burns. In what way? (Susan felt Mrs. Coburn was parsimonious, and was more concerned about her money than about her employee’s comfort and safety.) Why do you think Susan set fire to the attic? (revenge for working for such a stingy employer)
- Use the To think about on page 291 of the student text.

Skill Points

Comprehension
The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization

evaluate and judge ideas by drawing conclusions

- Refer to the discussion of the students’ own experience in Starting Points.
- Remind them to observe details and use their memories in trying to solve this case.
- Have the students reread the story and scan for details that describe Mrs. Cynthia Coburn.
- Ask students to list these details:
 - wealthy widow
 - comes from a wealthy family (heirlooms)
 - is frugal (saving velvet in the attic)
 - is parsimonious (wouldn’t install electricity in the attic)
- Have the students skim the story again for details about Susan Burns:
 - has been giving trouble
 - seems resentful
 - mumbles frequently
 - is sullen-looking
- Ask the students to evaluate whether Mrs. Coburn’s accusations are based on a fair reading of Susan’s personality.
- Have the students focus on the paragraph in which Susan describes her visit to the attic. Does the description of the cobwebs stand out in any way? (they aren’t simply “cobwebs;” the attic was “loaded with great big cobwebs.”) Note that the author’s emphasis on the cobwebs provides a clue that the reader, alert to detail, should pick up, questioning whether or not they would burn.
- Use the To do on page 291 of the student text.

2. Susan Super Sleuth and the Diamond Dilemma / 292

□

Departure Points

- Drama*
- Have a student dramatize Mrs. Coburn as she talks about her feelings about Susan and the fire in a telephone conversation with Mrs. Coburn’s best friend.
 - Have the students act out an interview between a top criminal lawyer and Susan in her jail cell. This lawyer has been assigned to represent Susan in court and he must get as much information from Susan as possible to prepare her defence.
- Writing*
- Use the To do on page 291 of the student text.
 - Have the students write a short mystery of their own, using the same format as the selection, in which their memory of one crucial fact leads to the solution of the case.

Starting Points

Susan’s Uncle Ted, a detective sergeant, offers her an intriguing chance to help him solve a diamond fraud. Students will be able to identify with Susan as she plays a significant role as a sleuth in this story. Ask the students if they have read any books or stories about young people who solve mysteries and crimes. Have them share with the class brief plot synopses of what they have read. Ask them what they notice about the young people in the stories. Begin by listing separately on the board characteristics of each story character mentioned. Are there similarities from list to list?

Suggest that the students read to find out if and how Susan’s characteristics match those on their list and to see if they can use the clues available to her to solve the crime themselves. Have them use the marginal notes to help them comprehend the story.

Talking Points

- What aspects of Susan’s personality make her a good sleuth? (persistence, logical mind, patience, ability to observe detail)
- Why did she ask so many questions? (to go over all the possible details pertinent to the solving of the case)
- Do you think it was realistic to have such a young girl involved with this case? Why? Why not? (Answers will vary.)
- Use the To think about on page 305 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain literal and inferential comprehension of sequence of events

gain understanding of details which lead to characterization

Have the students make two time lines, one detailing the events in the story as they pertain to Mr. Hodge, Mr. Simpson, and Miss Smithers, the other detailing the events as they pertain to Susan and Uncle Ted. Have them draw a line from one to the other at points where the time lines should intersect. The time lines should be constructed as follows:

Mr. Hodge, Mr. Simpson, and Miss Smithers	Susan and Uncle Ted
Mr. Simpson ill at home	Susan meets her uncle
Mr. Hodge returns from California with diamonds	Uncle Ted tells her about crime
Mr. Hodge puts ice in box	Susan examines the box
Water spilled on box	Susan examines envelope and photo
Mr. Hodge leaves for Montreal	Susan and Uncle Ted go to the office
Mr. Simpson visits office	Susan examines Mr. Hodge's offices and finds refrigerator
Mr. Simpson collapses in taxi	Susan finds out when Mr. Hodge returned from Montreal
Mr. Simpson in hospital	Susan tells her uncle to search Mr. Hodge's house
Mr. Hodge returns from Montreal	Uncle Ted goes to Mr. Hodge's house
Mr. Hodge buys newspaper, sets up phony shot	Uncle Ted comes to Susan's house
Mr. Hodge receives envelope with photo of diamonds	He tells Susan Mr. Hodge is in custody
Secretary is questioned	Susan explains how she reached her conclusions
Office searched by Uncle Ted and Susan	
Mr. Hodge receives a search warrant from Uncle Ted	
Mr. Hodge is taken into custody	

(This is a complex time line and may entail simply listing events, separating those that belong in one list from those that belong in the other, and then putting them in correct order.)

- Discuss the time lines with the students. How important is it that events take place in the order given in the story? (There would be no mystery if events were given exactly as they occurred.) Students should also be able to appreciate the logical development of events once seen in their correct sequence.
- Have students scan the time line for Susan and Uncle Ted to see if it tells them anything about Susan's character. Have them add any further characteristics that they can glean from the story, and compare her characteristics to those of other sleuths.

Vocabulary

Page 293

- She glanced behind him at the door from which he had just emerged, noting the name painted on the glass in gilt letters.
- He shook his head, mouth compressed as he fought an answering smile.
- "Let me help you solve it," she wheedled.
- "You were much too preoccupied to look where you were going when you nearly knocked me over," she answered cheekily, knowing full well that she had caused the collision.

Page 294

- Uncle Ted was a policeman – a detective sergeant in fact – and his work fascinated Susan.
- "All right, all right," he capitulated with a smile.
- Both men are adamant in claiming that at no time have the keys left their possession.

Page 295

- He sent his secretary out for some aspirins, and filled a glass of water in anticipation of her coming back with them.
- "We investigated the secretary, of course, and I'm convinced that she is not involved."

Page 296

- Susan listened intently, occasionally making a note, but relying mainly on her orderly mind, filing information away ready for instant retrieval as needed.

Page 298

- “Perhaps not admissible in a court of law, but it might prove useful nevertheless.”
- Again Susan lifted the magnifying glass for closer scrutiny.

Page 299

- Of course, either or both could be ambidextrous, but this I don’t know, although in view of your question perhaps I’d better find out.
- The rather severe looking lady snapped the words, but immediately she was contrite.

Page 301

- That evening Susan could hardly contain her impatience.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase, or give the meaning of the underlined word or phrase in their own words. Have them search in the surrounding text for clues which help them to do this.

emerged – . . . behind him . . . the door from which he had just emerged.

mouth compressed – . . . as he fought an answering smile.

fought an answering smile – . . . mouth compressed wheedled – Don’t be so mean . . . Let me help you solve it.

collision – . . . she staggered as she collided with the man . . . you nearly knocked me over . . . she had caused the collision.

fascinated – She liked nothing better than his discussing cases with her.

capitulated – Don’t be so mean. Let me help you solve it. “All right, all right,” he capitulated with a smile.

adamant – . . . at no time have the keys left their possession.

anticipation – . . . sent his secretary for some aspirins . . . filled the glass with water in anticipation of her coming back with them.

investigated – . . . referred again to his notes . . . I’m convinced that she is not involved.

filing information away ready for instant retrieval as needed – . . . listened intently . . . relying mainly on her orderly mind

admissible – . . . not admissible in a court of law, but it might prove useful

scrutiny – Again Susan lifted the magnifying glass for closer scrutiny

ambidextrous – . . . the secretary is left-handed . . . both partners are right-handed . . . either or both could be ambidextrous

contrite – . . . sorry

could hardly contain her impatience – Frequently she walked across to the window . . . jumped up and rushed to the door (How do the students feel when they are impatient? Does it feel as though they are going to boil over?)

Page 293

- Susan looked up as she apologized; then, as recognition flooded her face, “Oh, it’s you, Uncle.”
- “You were much too preoccupied to look where you were going when you nearly knocked me over,” she answered cheekily, knowing full well that she had caused the collision.

Page 296

- The typewriter used to type the address appeared to have no marked irregularities but an expert would no doubt be able to identify the machine should it ever be located.

Page 298

- That definitely looks like the impression of a scar.
- She then gave the picture her attention and methodically examined it.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase, or give the meaning of the underlined word or phrase in their own words. As well as using context clues, discuss the words with them, using a structural analytical approach.

recognition – recognize

preoccupied – occupy

irregularities – regular

impression – impress

methodically – method

3. Herlock Sholmes/306

Departure Points

Writing

- Have the students write an original mystery story that uses the following clues well:

- an empty perfume bottle
- a small pigskin wallet
- a plane ticket to Sydney, Nova Scotia
- a dull razor blade

- Tell the students Mr. Hodge decides to plead “not guilty.” Write a statement from him that explains why he feels he is not a criminal.
- Use the To do on page 305 of the student text.

Speaking/Listening

- Susan is invited to be a guest speaker on a talk show. An interviewer asks her to tell about her avid interest in crime detection. Have two students play these parts. Culminate with questions from the class audience.

Art

- Have the students create a cartoon strip entitled “Susan Super Sleuth” and illustrate another of Susan’s adventures in crime detection for display in the classroom.

Starting Points

Everyone has heard of the master sleuth Sherlock Holmes. His symbolic detective’s hat and pipe are unmistakable signs of sleuthing. Discuss the stories that students may have read about Sherlock Holmes, and have them share what they know about him. Elicit a composite description of the detective.

Display a number of objects on your desk or on a flat table in the classroom. Ask for three volunteers to walk by the table and then have them leave the room after one look at the contents of the table. Point out the objects in detail to the other students. Invite the three volunteers into the room again. Ask them to tell you what they remember about the displayed items (which you have now removed or covered.) This experiment in observation will help introduce the fictional character Sherlock Holmes who was amazingly observant, and will also provide a contrast with the imaginary character Herlock Sholmes in the play to be read. Have the students look at the picture on page 306 of the student text and read the introductory material on the same page. Assign parts to be read in the play. Read the play aloud in class. Mention the marginal note to the students as a guiding focus for fully understanding the story-line.

Talking Points

- What qualities make Sholmes a humorous failure as a sleuth? (He is forgetful, thick-skulled, and lacks powers of observation; in short, he is the complete antithesis of the true detective.)
- What is the basis of the problem with this crime? (lack of communication)
- Use the To think about on page 313 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas to determine humor
 identify and respond to different forms of writing
 understand the structure of different forms of
 narration – mystery play

- After reading the play, look for details about the character Herlock Sholmes that reveal his personality traits. (dull-witted, unobservant, forgetful)
- Compare Herlock Sholmes with the real Sherlock Holmes by listing their character traits separately on the board. Skim the story and, using single words, list the characteristics of Herlock that emerge from the play. Have the students think of an antonym for each word. Does it apply to Sherlock? If so, list it among his characteristics. Discuss the differences between the two.
- Have the students reread the play, jotting down the ways the author creates humor:
 - Hennessey's long paper
 - Sholmes forgetting why Smurtz is to go to the house
 - motto
 - party scene
 - Sir David's actions
 - overindulging in lemonade
 - Lady Agatha being closely followed by Hennessey
 - knapsack being full, therefore case will have to be closed soon
 - Sir Gary's misunderstanding of "Scard"
 - play on the words "party" and "dead"
 - play on the expression "leave no stone unturned"

- Have the students draw whichever one of their favorite humorous situations in the play lends itself to drawing. How will they draw the characters? What do they think of the artist's renderings on page 306? Display the completed drawings in the classroom.
- A mystery play has a traditional structure; a setting, a number of characters, a crime, a criminal, a sleuth, clues, and a solving of the case. It is usually straightforward and intriguing. How does "Herlock Sholmes" as a play differ from the traditional structure? Look back through the play to see if all the elements are there or if there are some missing or variations. Discuss with students in the classroom.

4. Always a Motive /314



Departure Points

Writing

• Tell the students Sherlock Holmes was a master of observation. In this exercise you are also an observant sleuth. What can you deduce from the following evidence and persons who come into your office? Write a short paragraph for each giving details.

a large, dusty, brown leather suitcase with airplane stickers all over it

a faded pink comb with teeth missing

a large-framed lady with carrot-red hair, wearing a green silk dress

a blue lace handkerchief, torn slightly in one corner

a half-empty box of tissues

• Have the students create a new international sleuth and write a mystery story about this detective's cunning talents for discovering the truth. They may choose one of the following crimes or settings for his talents to unfold:

Chinatown in an eastern seaboard city; a strange voice says, "I am going to kill you."

A forty-four-year-old garage mechanic dies after a brutal blow to the head. The only suspect is a Siamese cat.

A drugstore in a small town has all its laxatives stolen at four o'clock on Christmas morning.

Drama

• Have the students memorize the lines of the play and produce it in class for guests and classmates. Create a simple setting with a few props. Costumes can be suggestions; for example, the famous hat and pipe for Herlock Sholmes, wire spectacles or a simply fashioned lorgnette for Lady Agatha, etc.

Speaking /Listening

• Have the students read two mystery stories in which Sherlock Holmes plays an active part, then two other mysteries where another famous sleuth plays an active role. They should then report to the class the basic ingredients of the stories they have read: setting, crime, criminal, clues and method of detection.

Starting Points

Joe Manetti, mourning the recent death of his son, returns a kidnapped child to its parents, and finds himself under arrest as the kidnapper. The reader sympathizes with Joe, even though at first he appears guilty. Have the students consider under what circumstances they become involved with a fictional character – when they can feel what that character is feeling, having experienced something like it themselves, or when the character is experiencing something totally foreign to them. Talk with the students about identification with other people, and in this case with a potential criminal. Why do we feel sympathy towards some people and not toward others? Have the students give examples from their own experience. Discuss the students' responses. Have the students examine the pictures on pages 316 and 319 of the student text. What words could describe the feelings of the people in these pictures? What might be happening in the pictures? Discuss the students' responses. Read the introductory material on page 314 of the student text aloud to the class. Ask the students to read the story to answer the question posed in the introduction. Suggest that the students pay attention to the marginal notes to further their understanding of this emotion-packed mystery story.

Talking Points

- How do you think Joe felt when he emerged from the apartment building and was met by the police? (frightened, confused, perhaps regretful)
- How was Joe feeling, and what three things in his life were making him feel the way he did? (He was feeling depressed and hopeless. His child had been killed; his wife had left him; and he had lost his job.)
- Why was the Inspector so convinced Joe was guilty at first? (The evidence seemed conclusive and Joe had no immediate alibis.)
- Use the To think about on page 322 of the student text.
- Would you have done what Joe did? (Answers will vary.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which relate ideas
 identify and respond to different forms of writing
 – using knowledge of the form to anticipate and predict

- Use the To do on page 322 of the student text. For this exercise, limit the students to a consideration of this story and of "Susan Super Sleuth." Points the students might list include:

Susan Super Sleuth	Always a Motive
no specific suspect at beginning	a suspect at beginning
clues point to Hodge's guilt	major clue points to Joe's innocence
Hodge acts to try to cover up his guilt	Joe acts in innocence but makes himself appear guilty
Susan solves the case using material clues, without talking to Hodge	Inspector has no material evidence, relying on Joe and one witness
the culprit is important	the culprit is not important
the feelings and background of the accused are not important	the feelings and background of the accused are important
logic is important	feelings are important
the ending is happy	the ending is sad

- Have the students think about other mysteries they have read with respect to the following question: If an individual is accused of a crime at the beginning of a mystery story, do you expect, knowing the way mystery stories generally turn out, that that person will still be the accused at the end of the story? (No; there would be no mystery. The mystery lies in revealing what really happened, sometimes accusing another individual in the process.)
- Have the students discuss the expectations they had about Joe when they began reading this selection.

Vocabulary

Page 314

- Then the door opened and a blond, tanned young man in trousers and white undershirt appeared, a questioning look in his sleepy tormented eyes.

Page 318

- "I'm telling the truth," he said resignedly.
- The Inspector's heavy face took on a chastened look.

Page 319

- Sarcasm was edging its way back into the Inspector's tone.

Page 320

- His tone was dejected.
- "This party has something he wants to tell you, sir."

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them to do this.
 tormented – (Most of the selection can be used for context in understanding this word. How would the students feel in the position in which these men find themselves?)

resignedly – "Do you expect me to swallow this story?" . . . shrugged (Have the students imagine how they might respond in such a situation.)

chastened – . . . his tone was low when he spoke . . . I can see that this must have been hard for you.

sarcasm – (What is the Inspector feeling, and why?)

dejected – (Have the students put themselves in the young man's position.)

party – (Discuss this meaning of the word with the students. What other meaning does it have that they know?)

Page 317

- The Inspector clasped his hands before him on the desk and leaned forward, his voice full of accusation.

Page 320

- The dark-haired young man slumped wearily in his chair and recited the same story over in a weary, agonized voice so low that the Inspector strained to hear what was being said.

To develop word meanings and broaden the language base use the following strategy. Have students paraphrase, or give the meaning of the underlined word in their own words. Discuss the words with the students using a structural analytical approach.

accusation – accuse

agonized – agony

Departure Points

Writing

- “And he walked slowly down the steps without looking back and lost himself in the crowded street.” This is the last line of the story. Have the students continue the story and tell what Joe did with his life.
- Have the mother of the kidnapped boy write a letter to Joe Manetti expressing her feelings about his returning her child.
- Joe keeps a diary. Have the students write out two entries; one in which he describes his feelings about the loss of his son and wife, and the other his feelings at the time of the kidnapping incident.
- Have each student make a “Motives for Crime” pamphlet. Have them read current newspapers and historical accounts of crimes to find motives, and indicate the crime and the motive in the pamphlet. Discuss with students the fact that some crimes are “crimes of passion,” some are practical crimes, some are unintentional, and some are premeditated. Ask the students to look for different motives in the reports they read.

Speaking/Listening

- In recent years some films and books have presented criminals in such a way that the audience remains sympathetic throughout the story. Some examples are *The Sting*, Roger Caron's *Go-Boy!*, and *Bonnie and Clyde*. Discuss these with the class. Have students look for more current examples and tell other students about them in class. Although we do tend to identify with the main stars in these films, we do not really wish to be criminals ourselves. Why do we sympathize and identify with criminals like “The Great Train Robbers”? Why do their crimes seem less disturbing than most? Have a general discussion of these issues.

5. Who's Cribbing?/323

Starting Points

In this story a writer of science fiction suspects that his material has been stolen by someone from the past who might have cracked the time-space barrier. Ask the students if they read science fiction. What do they like about it? Elicit the fact that the element of mystery in a science fiction story is frequently unexplainable and/or belonging to some other world. Explain that the story they are about to read is a science fiction story set in letter form. Discuss the meaning of the word "plagiarism," noting that it is important to the story. After discussing the students' thoughts have them turn quickly through the selection to become familiar with the format. The letter format and combination of typed and hand-written letters is different from the norm and helps to make the story more believable. Have the students read the selection aloud. Use the marginal notes as an aid to the understanding of this science fiction mystery story.

Talking Points

- How did Jack Lewis feel when he began receiving reject letters from publishers? (frustrated, confused, and eventually angry)
- Do you think Jack Lewis pursued the right method of finding out about Todd Thromberry? How else could he have done it? (Answers will vary.)
- Jack Lewis's letter to "Deep Space" magazine cancelling his subscription does not help to solve the mystery surrounding Todd Thromberry. Why is it included? (makes the whole situation more realistic and believable)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

evaluate and judge ideas to determine plausibility

- Refer to the Starting Points discussion in which students shared their ideas about plagiarism and about mystery in science fiction.
- Elicit from the students what the mystery is in this selection. Is it "of this world" or not?
- Have them skim the selection for the details that make the story plausible. Some examples of such details are:
 - the letter format
 - the handwriting and various type styles
 - Thromberry's involvement in electronics
 - Lewis's anger and cancelling of his subscription
 - Lewis's attempts to obtain Thromberry's works
 - Lewis's demand for a specific amount of money for a well-researched story
 - Lewis's marshalling of facts to substantiate his theory
- Have the students discuss these points and evaluate their plausibility. Do they agree with the magazine editors that Lewis is plagiarizing? Can they propose and support any other theories?

Vocabulary

Page 324

- Nevertheless, even at this stage of science fiction's development it is apparent that he had a style that many of our so called contemporary writers might do well to copy.

Page 327

- And suppose – egotistical as it sounds – he had singled out my work as being the type of material he had always wanted to write.

Page 328

- While the enclosed is not really a manuscript at all, I am submitting this series of letters, carbon copies and correspondence, in the hope that you might give some credulity to this seemingly unbelievable happening.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them to do this.

contemporary – Mr. Thromberry is no longer among us . . . he had a style that many of our so called contemporary writers might do well to copy.

egotistical – my work . . . the type of material he had always wanted to write

credulity – give some credulity to this seemingly unbelievable happening.

Departure Points

Writing

- Have Jack Lewis write a letter to Todd Thromberry telling him how he feels about the plagiarism of his own ideas.

Research

- Throughout history there have been many inventions that seemed years ahead of their time. Research such inventions and report to the class. Examples are Leonardo da Vinci's flying machine or H.G. Wells's fictional time machine.
- Use the To do on page 329 of the student text.

Speaking/Listening

- Have a debate in class on the following topic:
"Resolved that plagiarism is borrowed inspiration."

Drama

- Have a student play Todd Thromberry. He has just discovered that he can penetrate the time barrier and he is thinking about his plan to "borrow" science fiction story ideas from Jack Lewis. Have Todd speak his thoughts and his plan aloud and present them to the class.
- Have the students read the selection aloud, one student reading Jack Lewis's letters and others reading those addressed to him.

6. Tom Thomson / 330

Starting Points

This poem describes the events surrounding the mysterious drowning of Tom Thomson and the subsequent legend that grew up around it. Give the students a brief biographical comment on Thomson's early life before the tragedy. Show them prints of his artwork. Allow students an opportunity to respond to the paintings. What do they like or dislike? What do the paintings reveal about the painter? Discuss students' thoughts and feelings.

Write on the board the following words from the poem which introduce the mood of nature just before the drowning:

- "grey day"
- "drizzle of rain"
- "a sense of doom in the air"
- "a silence everywhere"

Ask the students what kind of event they would expect to occur under this prevailing mood. This will help prepare the students for the entire poem. Invite the students to look at the picture on page 330 of the student text and talk about their impressions of Thomson based on the photograph. Read the introductory material below the picture. Read the poem for the students. Ask them to listen for the mood that is created and for the message the poem presents.

Talking Points

- Why did Tom go out alone? ("to befool the old trout" missed so many times before)
- Who was A. Y. Jackson? (Tom's friend and a famous Canadian painter)
- Tom's mysterious drowning in a provincial park seemed an appropriate death for this particular painter. Why? (He loved nature so much, and seemed almost a part of it.)
- What did the poem mean by the following quote:
 "but his spirit is awake
 throughout the land he loved
 kindling youth to slake
 their thirst in beauty."
 (The painter wanted young people to be sensitive to and enjoy fully the beauties of nature in their country.)
- Use the To think about on page 332 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

appreciate and understand elements of the author's craft – mood, repetition

- Have the students read the poem to themselves.
- Have them suggest a heading for each of the poem's sections. For example:
 Setting the mood
 The accident
 The mystery
 The legend
- Refer to the Starting Points discussion in which mood-setting words from the poem were selected. What was the mood? Does the mood remain the same throughout the poem, or does it change?
- Have the students reread the final portion of the poem and select lines from the poem that show the shift in this section to a more optimistic mood:
 "Tom Thomson
 watches and looks"
 "and only his voice is still"
 "his spirit is awake" (repeated four times)
 "kindling youth to slake
 their thirst in beauty."
 "a torch and a token
 as though a god had spoken;" (Contrast the repetition of this statement in the first section where the same phrasing foretells doom.)

- Have the students skim the poem for examples of repetition used throughout, for example:

“waiting,
waiting for what?”
“and the spell was broken,
the spell was broken.”
“and then a loon laughed,
. . . . And a loon laughed
. . . and the loon laughs”
“no one knows,
no one will ever know;
no one knows”
“and his dreams . . .
came to an end,
as all dreams come
to an end,
as all dreams come
to an end.”
“but his spirit is awake
His spirit is awake,
his spirit is awake,
his spirit is awake.”

- Have the students focus especially on the first and last sections of the poem to compare the repetition and contrast its effect.
- Have the students evaluate the overall effect of the poem, and whether the author has been successful in alleviating the sombre mood and leaving the reader with a feeling of hope.

Departure Points

Art

- Have the students make a display of Tom Thomson prints. They could do an original painting of nature and display it as well.

Writing

- Use the To do on page 332 of the student text.

Speaking /Listening

- Have the students choose appropriate music to fit the mood and setting of the poem and tape it.

CULMINATING THE THEME

- Have on hand in the classroom an ample supply of stories and novels by the following mystery writers: Agatha Christie, Dorothy L. Sayers, Sir Arthur Conan Doyle, Ross Macdonald or others of your choice. Invite the students to work in groups of three or four. After the group has chosen a particular story or novel and read it thoroughly, they will set out to follow the directions below:

Summarize the story in a paragraph.

List the main and minor characters.

Make note of the setting.

List the important clues.

List the "red herrings" (unimportant clues).

Name the person least likely to have done the crime.

Name the person most likely to have done the crime.

Briefly describe the thought processes of the criminal; tell something about his personality.

Reveal the outcome of the story and what happened to the guilty one.

- After each group has created a "criminal folder" on their particular case, have them choose an appropriate piece from the story to act out in the classroom. Groups might choose the crime itself, the escape, the planning of the crime, the courtroom scene, or other events. Choose students to play the significant parts in the scene. Refer back to the "criminal folder" for background. Choose props and make simple articles necessary for the dramatization (murder weapons, outstanding clues, significant dress, etc.) Have each group present its scene to the class and to invited guests.

EVALUATING THE THEME

- The "Summary Activity" focusses on solving mysteries. Have the students read and complete the "Summary Activity" on page 333 of the student text.

And Now, This Commercial Message

OVERVIEW

Advertising has a powerful influence on our society. A new language has developed through advertising; people's values have been changed through advertising; the future of the consumer-based Canadian society is largely dependent on advertising. Students are caught in the middle – aware of the appeal of “jingle tunes” and highly susceptible to the influence of the pressure to “belong” by owning and using particular products. This theme attempts to promote understanding of the language and methods of advertising, a valuable tool in helping teenagers evaluate products sensibly.

The art of persuasion is at the root of good advertising. In the first two selections, “My Voice,” page 336, and “Cab Driver,” page 337, radio listeners have their attitudes toward physically disabled people confronted. In “Milk: New King of the Jingle,” page 338, students examine what makes a good jingle and how a recently successful million-dollar milk advertising campaign pitched at teens came into being. Tom Sawyer makes persuasion an art in the excerpt “Whitewashing the Fence,” page 343. A natural “con artist,” Tom uses every method of persuasion imaginable to lure his friends into helping him whitewash the fence, a task Aunt Polly has demanded he do for a punishment. In a short poem “Superman,” page 354, the language of advertising is imitated, poking fun at the overused word “super.”

“Women in Advertising,” page 355, invites students to be critical of the content of advertising, particularly on television, and to be aware of the use of insulting stereotypes. A simple story, “Coyote and the Acorns,” page 359, reveals what happens when a character refuses to believe a simple but honest explanation, and chooses instead to believe an elaborate fabrication that reveals his foolishness. All of the selections above will help the students become more aware of the role of advertising in today's world.



Objectives

- outlining and writing essays about advertising
- understanding the word history of advertising language
- writing dialogues
- punctuating dialogues
- using hyperbole

Experiences

- using theme related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
 - The Adventures of Tom Sawyer p. 208
 - The Secret World of Og p. 212
 - poetry:
 - Pollution p. 217
 - non-fiction:
 - False and Misleading Advertising p. 201
 - Why We Think As We Do p. 202
 - How Does Advertising Affect Television Entertainment p. 204
 - Has Advertising Made North Americans Different from People in the Rest of the World p. 205
 - Consumer Tips p. 219
 - Tips on Buying A Used Car p. 220
 - cartoons:
 - Peanuts p. 214, p. 215
- developing writing skills
 - writing essays about advertising p. 206, **p. 138**
 - writing dialogues p. 216, **p. 141**
 - making up examples of hyperbole p. 218, **p. 141**
- additional reading on the theme **p. 144**

Products

Speaking/Listening

- discussing advertising practices **p. 134**
- comparing advertising **p. 135**
- debating commercials **p. 135**
- discussing ad techniques **p. 136**
- discussing the effects of advertising **p. 136**
- debating advertising **p. 136**
- listening to ads **p. 137**
- discussing essay techniques **p. 138, p. 139**
- discussing word meanings **p. 139**
- discussing hyperbole **p. 142**
- interviewing relatives **p. 143**

Writing

- writing an essay p. 206
- writing a paragraph about a technique p. 213
- writing a dialogue p. 216
- writing letters of complaint **p. 136**
- writing of advertising dilemmas and solutions **p. 137**
- listing appealing words **p. 137**
- writing an ad aimed at a specific audience **p. 137**
- writing a story episode **p. 140**
- writing letters for information **p. 142**
- preparing charts **p. 143**

Drama

- dramatizing text material **p. 140**
- dramatizing scenarios **p. 140**

Art

- creating an alternate comic p. 214
- making a poster p. 221, **p. 143**
- producing an ad **p. 135**
- creating ads for specific media **p. 135**
- illustrating an episode **p. 140**
- preparing energy-conservation booklets **p. 143**
- making a poster collection **p. 143**

Research

- researching advertising information p. 206

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

And Now, This Commercial Message

Focus:

the art of persuasion

Topics:

• techniques • language • assessment

SPIR

Objectives

- evaluate and judge ideas in terms of personal experience
- evaluate and judge ideas according to fact/opinion
- evaluate and judge ideas to determine motivation, credibility
- gain understanding of details which lead to characterization
- determine the author's purpose in terms of language choice
- appreciate, understand, and respond to connotative and denotative language
- gain literal and inferential comprehension of sequence of process
- identify and respond to different forms of writing
 - understanding the structure of different forms of narration — folk tale

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - Coyote and the Acorns p. 359
 - play:
 - Whitewashing the Fence p. 343
 - non-fiction:
 - My Voice p. 336
 - Cab Driver p. 337
 - Milk: New King of the Jingle p. 339
 - Women in Advertising p. 355
 - poetry:
 - Superman p. 354
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 225

Products

Speaking/Listening

- discussing awareness of products p. 232
- discussing ads that insult p. 358, p. 237

Writing

- listing ad words p. 224
- writing about personal persuading p. 225
- writing a jingle p. 225
- writing reports on children's advertising p. 225
- writing a radio commercial p. 336, p. 228
- transcribing words of a commercial p. 342, p. 232
- writing about feelings p. 229
- writing a paragraph about milk p. 232
- writing a song/poem about a "con artist" p. 234
- writing about the art of persuasion p. 353, p. 234
- rewriting the poem p. 235
- writing a letter for consumers p. 235
- writing reports p. 237
- rewriting ads p. 237

Art

- designing a cartoon strip p. 337, p. 229
- illustrating a commercial p. 232
- setting up displays p. 239

Drama

- dramatizing a commercial p. 232
- dramatizing an interview p. 232
- acting out a selection p. 234
- dramatizing a scenario p. 234, p. 237

Research

- researching organizations p. 228

OBJECTIVES

Main Objective	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas in terms of personal experience• evaluate and judge ideas according to fact/opinion• evaluate and judge ideas to determine motivation, credibility

Other Objectives	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details which lead to characterization
Appreciating the Choice of Language	<ul style="list-style-type: none">• determine the author’s purpose in terms of language choice• appreciate, understand, and respond to connotative and denotative language
Understanding Sequence and Structure	<ul style="list-style-type: none">• gain literal and inferential comprehension of sequence of process• identify and respond to different forms of writing<ul style="list-style-type: none">– understanding the structure of different forms of narration — folk tale

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

One way to introduce the theme of advertising is to plunge the students into a visual and oral advertising experience without any verbal introduction at all. If you have any of the following resources available to you, begin by allowing the students to immerse themselves in the experience of:

- National Film Board collection of award-winning television ads
- videotaped clips of television ads done by your school audio-visual department or private individuals
- in-class viewing of current television shows including the ads
- tapes of jingle tunes made by professional audio-visual technicians or yourself
- a large pile of current magazines that are largely dependent on advertising for revenue.

Depending on the resources available to you, invite the students to look, hear, read, and experience the total effects on their nervous systems of particular ads or a series of ads. After spending a fairly long, steady period of time experiencing the material with no talking, open the class for discussion. Ask the students what their feelings were, and how they reacted to the ads. Have them write down their responses to the one ad in particular that made the biggest impact on them. Have the students discuss their personal responses to enable them to share peer ideas. Ask the students to read the introduction on page 335 of the student text. What is depicted in the picture on page 334 of the student text? Discuss.

ONGOING ACTIVITIES FOR THE THEME

1. Have the students make a list of the commonly used advertising words that have become meaningless to the average shopper because she/ he sees them over and over again. Students should look through the theme to find other words of this type to add to their list. Beside each word on the list, have the students supply as many synonyms or substitute words as possible.
2. The art of persuasion often begins at home. Ask the students to think back to an experience they had with their family when it was important that they used every bit of persuasive talent they had to convince the family of something. Students could write about the

experience telling how they tried to persuade and if they were successful. Have students write accounts of any time they were persuaded or attempted to persuade as they work through the theme.

3. Have the students write a jingle and develop a simple advertising campaign for a vegetable they don't like. They should think in terms of persuading someone with feelings similar to their own to try and perhaps even like the vegetable. As they work through the unit, they might acquire ideas for approaching and improving their campaign. Final campaigns should be displayed and/or placed on tape for class perusal.

4. Have students, singly or in pairs, make a one-week study of advertising which is pitched to children. Their television reports should answer the following questions: Are the ads misleading? Are the products overpriced? How is the product presented? (high pressure, soft sell, everyone has one) How many ads are for food, compared with the number of ads for toys? The students should try to draw logical, factual conclusions in their reports and make suggestions, where possible, to advertisers of children's products.

5. As an extension activity, have as many as possible of the following titles available for your students to read.

Bibliography:

* Anderson, Allan and Betty Tomlinson. *Greetings from Canada: An Album of Unforgettable Canadian Postcards 1900-1916*. Macmillan. 1978.

A collection of 500 authentic Edwardian postcards, depicting Canadian life prior to World War I.

Gr. 9 and up.

* Collins, Maynard. *Norman McLaren*. Canadian Film Institute. 1976.

The book is a tribute to the artist.

Reference.

* Courtney, Alice E. and Thomas W. Whipple. *Canadian Perspectives on Sex Stereotyping in Advertising*.

Advisory Council on the Status of Women. 1978.

An analysis of sex stereotyping in advertising.

Reference.

Fisher, Leonard Everett. *The Peddlers*. Franklin Watts. 1968.

Colonial American peddlers are described.

Gr. 4-7.

Gadler, Steve J. and Wendy Wriston Adamson. *Sun Power: Facts About Solar Energy*. Lerner Publications. 1978.

A brief historical background of the energy crisis, with a survey of various kinds of energy sources.

Gr. 5 and up.

* Goodis, Jerry. *Have I Ever Lied to You Before?* McClelland & Stewart. 1972.

An autobiography of a Canadian advertiser.

Reference.

Hahn, James and Lynn Hahn. *Environmental Careers*. Franklin Watts. 1976.

A detailed account of environmental careers covering major areas for the future.

Gr. 7-9.

* Mika, Nick and Helma Mika. comp. *Friendly Persuasion: Canadian Advertising of Yesteryear*. Mika. 1974.

Old Ontario newspaper advertisements from the 1800's and early 1900's.

General.

Packard, Vance. *The Hidden Persuaders*. David McKay Company. 1957.

An early general work on advertising and how consumers are manipulated by it.

Gr. 9 and up.

* Roseman, Ellen and Phil Edmonston. *Canadian Consumer Survival Book*. General. 1977.

Consumer goods, legislation and problems that consumers face are examined.

Gr. 8 and up.

Seiden, Hank. *Advertising Pure and Simple*. AMACOM Executive Books. 1978.

A definition of what advertising is and what it isn't, with examples, good and bad, to illustrate each point.

Reference.

Stanhope, Lavinia. *Careers in a Department Store*. Raintree. 1976.

Explains how a department store works, and what the employees do.

Gr. 3-6.

* Stephenson, William. *The Store that Timothy Built*. McClelland & Stewart. 1969.

An illustrated account of the growth of Eaton's department stores.

Gr. 7 and up.

* Tiesma, Peter P. and Paul D. Holloway. *One Small Step: An Introduction to Environmental Studies*. NC Press. 1977.

The impact of technology and lifestyle.

Gr. 7 and up.

* Ullman, James Michael. *How to Hold a Successful Garage Sale*. Coles. 1979.

Advice for anyone planning a garage sale.

Gr. 8 and up.

* Canadian Titles

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

The language activities in “And Now, This Commercial Message” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language, Revised/ E

Pages 200-201. Starting Point Activities

1. Page 200. The commercials and statement from The Canadian Code of Advertising Standards will help introduce the theme of advertising quality.
2. Page 202. This article and the following excerpts show the role and importance of advertising in North American life. Given these models, students now have an opportunity to outline and write essays about advertising. Some of the niceties of the advertising language presented in this theme are examined to help students understand the history of advertising language.
5. Page 208. This excerpt from *The Adventures of Tom Sawyer* can lead to a discussion of the art of persuasion.
7. Page 212. Pierre Berton’s character Penny uses an old method of persuasion in a successful attempt to get out of jail.

Starting Points in Reading/ E

Pages 334-335. Chapter Opener; overview of theme

3. Pages 336 and 337. In the two radio commercials, “My Voice” and “Cab Driver” two methods of persuasive advertising are examined.
4. Page 338. “Milk: New King of the Jingle” reveals to students the inner workings of a million-dollar success story in advertising.
6. Page 343. “Whitewashing the Fence,” a dramatized version of the same excerpt from *The Adventures of Tom Sawyer*, provides students with the opportunity to act out Tom’s special persuasive talents.

Starting Points in Language Revised /E

8. Page 214. These comic strips and activities illustrate different approaches to convincing and persuading. Students obtain practice in being persuasive as they write and punctuate dialogues.

9. Page 217. The poet uses exaggeration and humor to persuade the reader to take a long, realistic look at the pollution problem. Students, too, have an opportunity to write similar poetry using hyperbole to make their point.

11. Page 219. Tips are given to consumers for saving

Starting Points in Reading /E

10. Page 354. In another poem, "Superman," exaggeration is used to show how advertisers often overuse words.

12. Page 355. "Women in Advertising" presents the opinion of a woman consumer who feels that advertisers misrepresent the role women play in today's society.

13. Page 359. In "Coyote and the Acorns" a narrow-minded character persuades himself to follow an elaborately complex false recipe, and in so doing becomes miserably unhappy.

1. My Voice / 336



Starting Points

In this simple radio commercial the speaker attempts to persuade the listener to be open and accepting to all persons regardless of physical capability. Have the students talk about appearances and how they are affected by them. Present a series of pictures (magazines would provide a source) depicting a range of types of people, including one who is disabled. Discuss with the students their feelings and reactions to the people in the pictures, focussing on the fact that we frequently are guilty of making assumptions about people without looking beneath the surface.

Have the students read the introductory material on page 336 of the student text. Invite one student to read the commercial aloud to the class. Tell the students to be aware of their own reactions to the commercial.

Talking Points

- What would be the best kind of voice to make this commercial a pleasant listening experience – a loud gruff voice, a slow deep voice, an older man’s voice, a faltering shaky voice? Explain how the choice of voice you made would be successful.
- Use the To think about on page 336 of the student text.
- What two ideas does the author present in this commercial? (1. Most people take it for granted that behind the voices on radio shows are physically ordinary people who are nice persons. 2. Some people might change their opinions about the same radio persons if they saw that they were physically disabled.)

Departure Points

Writing

- Use the To do on page 336 of the student text.

Research

- Have the students find out how organizations for people with physical disabilities are trying to influence the thinking of society. Have them make a collection of the campaign literature of this type.

2. Cab Driver/337



Starting Points

This commercial which confronts attitudes toward people with handicaps uses a more emotional approach. Ask the students for examples of advertising they are familiar with in which someone describes or discusses feelings they have experienced themselves. How do such commercials affect them?

Read the title of the commercial and the introductory material on page 337 of the student text. Have one student read the commercial aloud to the class as the others listen to evaluate the effect on them of the cab driver's feelings.

Talking Points

- What is the emotional impact of this commercial? (A personal account by an everyday cab driver is easier to relate to than a factual commercial.)
- How would you have felt if you had met Ken and seen that he was physically disabled? (Answers will vary.)
- Why did Ken's disability disturb the cabby so much? (He had preconceived attitudes toward disabled people.)
- Reread the commercial and trace the change in the cabby's feelings toward Ken:
 - nice guy, never loses his cool
 - liked him a lot as long as he didn't see him
 - embarrassed because Ken is disabled
 - prejudiced in evaluating Ken's potential as a good worker because he is handicapped
 - confused about how his attitude affected his feelings
- Use the To think about on page 337 of the student text.

Departure Points

Art

- Use the To do on page 337 of the student text. Display the original artwork in the classroom.

Writing

- Tell the students that, after writing letters to a pen pal for over a year, they have the chance to meet in person. The other person has a crippled hand. Ask students to write out their feelings about the initial meeting at the airport. Is the friendship affected by the disability?

3. Milk: New King of the Jingle/338*



Starting Points

Jingles are part of our everyday lives. This article explains how a million-dollar campaign to promote milk came into being and won over its teenage audience. If possible, have ready a tape of the jingle. Play it to the students and invite their reactions. If you do not have access to the jingle, bring in tapes of other successful jingles and discuss those.

Look at the picture on page 338 of the student text. What is happening in the photo? Discuss. Invite the students to write, in a paragraph, their own feelings about the photo and the caption “Thank you very much Milk.” Read the paragraphs in class. Have the students read the title and the introductory material on page 339 of the student text. What is amusing about the title? Ask for theories about how commercials are born. What do the students think happens? Ask the students to read the article to find out what goes into the making of a commercial. Suggest that the students be aware of the marginal notes for a fuller understanding of the article.

Talking Points

- What is the message of “Thank you very much Milk”? (It shows appreciation for a good thing.)
- What really “grabs” you about a good jingle? (Answers will vary.)
- Do you feel jingles and expensive, sophisticated advertising are an honest way to present a product to the public? Why or why not? (Answers will vary.)
- What facts are given in this commercial? What opinions are expressed? Which are you most influenced by? (It’s a fact that milk is good for you. The rest of the commercial is opinion, as is the idea of thanking milk for being good for us.)
- Use the To think about on page 342 of the student text.

*** Information to Note**

The number of ideas presented in this selection and some of the vocabulary may make it difficult for some students to understand. The strategies in the Skill Points should help these students to gain the meaning. You may also make use of the Vocabulary strategies presented at the end of the Skill Points.

Skill Points

Comprehension

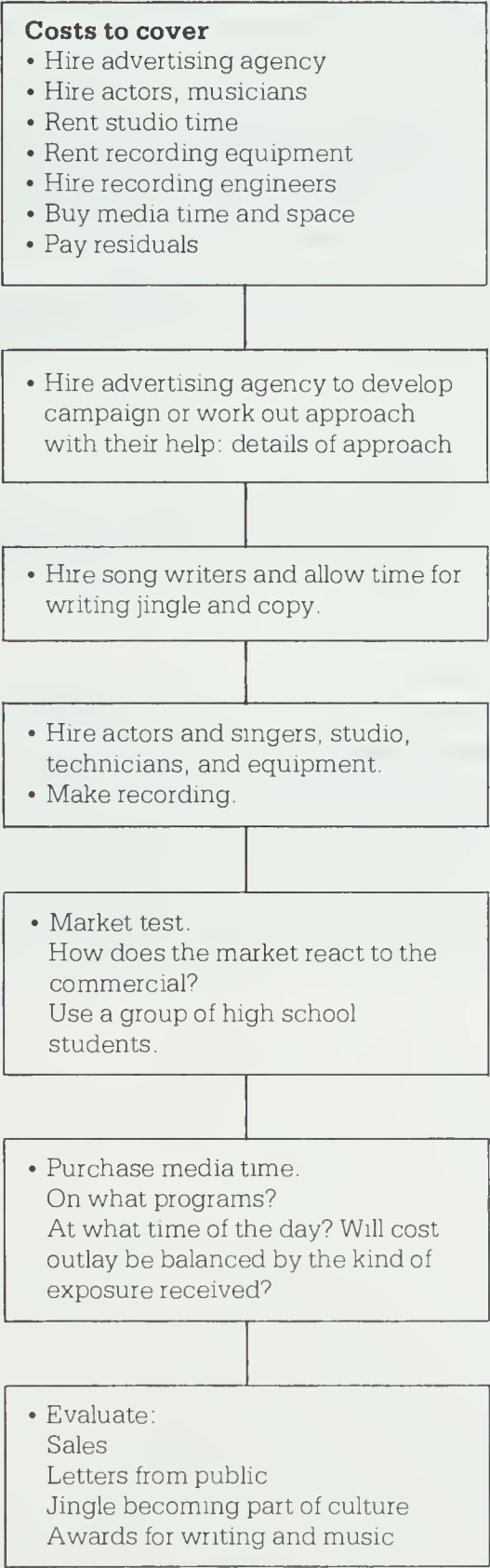
The key comprehension skills presented in this selection are as follows:

gain literal and inferential comprehension of sequence – process

appreciate, understand and respond to connotative and denotative language

- Have the students prepare a simple flow chart to show the process they would have to go through in order to produce a successful commercial.
 - To begin, they should skim the article and note details that provide a framework for the whole process of planning, producing, and evaluating other products as well as milk. For example:
 - need finances (creative fees, recording fees, production costs, media exposure, residual fees)
 - need people (ad people, actors, and musicians)
 - need researchers to evaluate success, increased sales
 - need time (the person or people creating the jingle may have trouble coming up with the right idea)
 - need market testing (high school students’ response)
 - need approach – i.e. think of milk as an alternative to beer; develop a dignified, serene approach
- You may wish to have students work in groups or go through the procedure with them as a class.

• When the procedure is completed, students should be able to work in pairs to produce a flow chart, by using the list of details and augmenting it where necessary. For example:



Students might apply this flow chart to the campaign they are developing in their Ongoing Activities for the Theme.

- Discuss with the students the ideas presented in the milk commercial. Do they believe what the commercial tells them and what it implies? Why or why not?
- Have the students use their personal experience with commercials to select one that they find annoying, repetitive, and unappealing.
- Have them list what they don't like about the commercial and compare it to the milk commercial. Students may work singly or in pairs. Several students could present orally their opinions about the commercials, telling what they object to and what they find appealing.
- Make the students familiar with connotative and denotative language. Denotative language is just the simple dictionary meaning of a word. Connotative language includes the feeling behind the word and what it implies to the reader or listener. Examine the following words from this commercial:

“Suddenly the penny drops and things become quite clear/ There's no one left to be impressed and nothing left to fear/ Thank you very much, milk!”

What is meant by “things become quite clear”? What things? There is an implication or a connotation here. Who is being referred to in “no one left to be impressed”? What fears have been erased? Why is milk being thanked? Something is being implied in talking to milk that way. What? (That drinking milk will make life less difficult.) What is the effect of using connotative language in advertising?

Vocabulary
Page 339

- In the hyped-up world of advertising, where the jingle is king and one bang-on word can cost a client thousands, milk has made it.
- The figure includes creative fees for the campaign idea and the words, music, and images that fit into it; the hiring of musicians and singers to record the jingle and actors for the filming of the scenario; for production costs; for media exposure costs to get the message across; and for residual fees that go to participants each time the commercial is played.
- Research has shown that the target group the jingle was aimed at – teenagers and young adults – have increased their milk drinking by 6 per cent, despite two increases in the price of milk.

Page 340

- Jingles can pound into your consciousness like a pneumatic drill until your mind switches its "off" button.
- The most famous jingle writer of them all, Hagood Hardy, who parlayed "The Homecoming" from a Salada Tea spot into international pop record sales of half a million dollars, says four basic elements go into a song – melody, lyrics, rhythm, and harmony.

Page 341

- "If the magic works, the jingle is memorable," he adds.
- "It's the enigmatic and ambiguous qualities that make it successful." says Watt.

To develop word meanings and broaden the language base use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Have them search the surrounding text for clues which help them to do this.

hyped-up world – . . . advertising . . . the jingle is king . . . one bang-on word can cost a client thousands creative fees – . . . figure includes . . . for the campaign idea and the words, music and images that fit into it. media exposure costs – . . . to get the message across residual fees – . . . go to participants each time the commercial is played target group – . . . aimed at . . . teenagers and young adults

Jingles can pound into your consciousness like a pneumatic drill until your mind switches its "off" button. – (Have the students paraphrase these words to ensure that they have grasped the image that is being presented.)

parlayed – . . . into international pop record sales of half a million dollars

jingle is memorable – . . . the magic works (What does the use of the word "magic" mean here?)

enigmatic and ambiguous – . . . Nothing really happens . . . challenged to use their own minds

Departure Points

Writing

- Use the To do on page 342 of the student text.
- Have the students write a paragraph about their feelings about drinking milk. Were they affected by the commercial?

Drama

- Have the students dramatize a commercial written by three or four of them for one of the following products: a summer travel-study trip to France, crash helmets, mini-computers for student use at home, a high protein drink.
- Have a student interview the girl in the milk ad. What are her feelings about being in the ad and about drinking milk? Have two students play the parts for the class.

Art

- Allow the students to illustrate a current commercial in a different way – for example, a new milk ad pitched at older people. Students could use original artwork or photographs.

Speaking/Listening

- There are many commercials or products that have become a part of global culture. Just the symbol of the product is recognized in three-quarters of the world or more – for example, Coke, Mercedes Benz, Nestlé's, Cadillac, Sony. Have an open forum discussion about the meaning of global awareness of products. Is it a good thing that one product is recognized worldwide? Why? Why not?

4. Whitewashing the Fence/343

Starting Points

In this dramatized excerpt from *The Adventures of Tom Sawyer*, Tom uses his extensive powers of persuasion to turn a monotonous task into a sought-after experience. Have the students call upon and share their own experiences in trying to get someone to do something. Who was the person? What method did they use? Were they successful? Given what they have learned so far in this theme, could they have used a more effective method? Have the students discuss matters such as personal privileges within the family, money for leisure activities, clothing purchases, dates, and curfew rules, etc. Tell them they are going to read about someone in their own age group who was extraordinarily persuasive.

Read the introductory material on page 343 of the student text. Have the students read the play, asking them to pay special attention to the methods Tom uses to persuade people. Refer the students to the marginal notes for fuller understanding.

Talking Points

- Use the To think about on page 353 of the student text.
- What words would you use to describe Tom? (rugged individual, crafty, slick, original, daring, bold)
- How does Tom use reverse psychology to help convince his friends to paint the fence for him? (by making the job seem to be a privilege for special people, rather than a punishment)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas in terms of personal experience
evaluate and judge ideas to determine motivation

- Reread the section about the fence, silently. If you had been there, how might you have responded? Try to recall experiences from your past reading or own personal experiences where similar persuasive techniques were used.
- Make a list of sentences Tom uses to persuade someone:
 - “Oh Sidney, be a brother. It’s awfully hard lines having to whitewash a fence on a holiday.”
 - “I’ll get your water for you if you will do some whitewashing.”
 - “What do you call work? . . . it suits Tom Sawyer.”
 - “Does a boy get a chance to whitewash a fence every day?”
 - “Well, perhaps some people like whitewashing.”
 - “I reckon there isn’t one boy in a thousand, or maybe two thousand, who could do it the way it’s got to be done.”
 - . . . and so on.

Whenever possible, write in one or two words beside each quotation noting the approach or method of persuasion Tom is using.

- Have the students evaluate what weakness in each of Tom’s victims made them susceptible to him. (Note that Aunt Polly and Sid seemed to be immune.)

5. Superman / 354

Departure Points

Drama

- Act out the play in the classroom.
- Choose a modern, everyday setting where two students get together. One wants the other to do something. Have them act out the scenario using all the methods of persuasion read about in this play.

Writing

- Have the students write a song-poem about a “con artist.” This could be based on a real character or an imaginary person. Poems can be shared with the class.
- Have the students read the fable entitled “The Fox and the Crow” and then write about the art of persuasion between a snake and a rat. Read examples to the class.
- Use the To do on page 353 of the student text.

Starting Points

The poet's intention in this poem is to make the reader aware of the phenomenon of the overused word in advertising. Do students feel that the language of advertising is like their own language? Ask for examples of advertising words that are used frequently. List the words on the board. What overall effect do these words have? Can consumers trust the meaning of these words? Are any of them overused? Discuss the students' opinions. Have the students look at the picture accompanying the poem on page 354 of the student text and read the introductory material. Have them listen while you read the poem to them. Ask them to make inferences about what the poet is trying to say about the use of language.

Talking Points

- Use the To think about on page 354 of the student text.
- What is the effect of this “super” environment on the poet? (He begins to feel immortal and inviolable – kept ever new and impossible to supersede.)
- What words give the sense of an exaggerated world? List the words and show how these words tie in with the author's purpose.

6. Women in Advertising/355



Departure Points

Writing

- Have the students take out the word “super” throughout the poem and rewrite it more simply. Have them discuss the changed meaning of the revised version.
- Tell the students: Imagine you are the new owner/president of a toothpaste company. You plan to decrease the advertising in your company. You believe in returning to simple facts, instead of persuasive advertising. Write a letter that will be published in national magazines and newspapers and that is aimed at consumers, and tell them about your plans to restructure the company’s advertising. You plan to have:

one-color container

no bonus gifts

no superlatives used in advertising (such as “super”)

Try to convince your consumers that this approach will be more satisfying and rewarding for them.

Speaking/Listening

- Have the students interview a supermarket manager of a store carrying generic products, or write for information to the chain’s head office. Find out if it is a successful selling experiment and why or why not. They should report their findings to the class.

Starting Points

In this selection the author expresses her convictions about the way women are seen in advertising. Have the students think about their own television viewing experiences and list specific commercials such as laundry products or household cleaners that focus on women. List them on the board. As each student suggests a commercial, have the student tell what happens during the commercial. Jot down the action of the commercial in a few words on the board. For example:

woman travelling happily in car with husband

toll-booth attendant tells her the husband has
ring-around-the-collar – woman crushed

woman offered product to prevent
ring-around-the-collar

woman happy with husband’s clean shirts

Guide the students in a discussion of several of these ads. How do the students feel women are portrayed? Realistically? Falsely? As fools? As intelligent beings? Can they suggest some reality on which cleaning product advertising is based? (People do discuss products among themselves and opt for those their friends recommend.) Where does this kind of advertising go astray? (It carries the matter too far and implies that women’s lives are focussed on such petty issues.) Tell the students that they will be reading about the views of a woman who has very strong feelings about the way women are seen in advertising.

Read the introductory material on page 355 of the student text. Look at the picture on page 356 of the student text. Discuss what the picture says about women today. Have the students read the article and make inferences about the author’s feelings.

Talking Points

- How does the author feel toward modern advertisements? (insulted, frustrated, and angry) Can you sympathize with her feelings? (Answers will vary.)
- What impressions do you get about Canadian womanhood through the advertising described by the author in this selection? (unintelligent household slaves) Do you agree with the presentation of the facts about advertising? (Answers will vary.)
- Use the To think about on page 358 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

evaluate and judge ideas according to fact/ opinion

determine author's purpose in terms of language choice

- Have students skim the article to find two opinions of the author.
 - 1. Advertising men have a false idea about Canadian women.
 - 2. Most advertising about women is insulting to their intelligence.
- What facts does the author use to back up her opinion: women are portrayed as "kitchen lackeys"?
 - "Man sells, woman slaves."
 - use of language to show that advertising is condescending, e.g. "See the White Knight today, honey?"
 - roles of family members – grandma making cake-mix
 - mother continuously serving food
 - husband berating her for ridiculous shortcomings
 - daughter whining
 - a puppet of the advertisers, desperately trying to use all their products
- Encourage the students to discuss the above points. Have them agree or disagree as to whether each point is a fact or an opinion. What are their overall conclusions? Do they agree with the author? Why or why not? Whether they agree or not, do they feel that the author argued her point effectively? What was her main technique? (sarcasm)

Vocabulary

Page 355

- We are shown as kitchen lackeys – and while the woman does the menial work, there's a man doing the voice over.

Page 356

- Why have they created this extraordinary image of us?

Page 358

- Show us as intelligent human beings, not as if we had all had prefrontal lobotomies.

To develop word meanings use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Have them search the surrounding text for clues which help them to do this.

menial – . . . kitchen lackeys . . . woman slaves

imagine – . . . picture

prefrontal lobotomies – . . . intelligent human beings, not as if (pick up on the contrast)

7. Coyote And The Acorns/359



Departure Points

Drama

- Have the students imagine they are creatures from outer space visiting Canada for the first time. They land in a modern city and begin driving around. Their first impressions of Canadian society come from billboard advertising. Have them make a list of billboard ads they have seen and then dramatize the following scenario:

They return to their homes in outer space and give a speech to their family and friends about life in an Earth city.

Writing

- Have the students study ads on television pertaining to Canadians using their leisure time. They could write a report that is based on the content of the ads and that attempts to give a clear picture of Canadian leisure time.
- Allow the students to choose one of the ads discussed in the Starting Points. Let them rewrite it in whatever way they choose. It should reflect modern attitudes; for example, the woman whose husband has ring-around-the-collar could make several possible responses:
 - a) "You'll have to start sending your shirts to a different laundry."
 - b) "Gee, honey, maybe you'd better try that new product next time you wash your shirts."
 - c) "Never mind, I love you anyway!"
 - d) "That new butler is so careless about checking the laundry!"

Encourage the students to be as inventive as they like.

- Use the To do on page 358 of the student text.

Starting Points

In this selection a character puts himself through physical torment because of his conviction that a simple task must be complex. Begin by asking the students if they have ever had the experience of performing a task in a complex way because they felt their way was correct, even though they had been told there was a simpler way. Ask them to share their experiences. Examples could come from the areas of cooking, model-building, sewing. Why do they follow the more complex method? (They are convinced that the end product will be better.) Are there instances when the end product is better? Have the students cite examples of foods "made from scratch" as opposed to mixes, and other situations their hobbies have made them familiar with. Tell them they are going to read a story about a character who was convinced that the more complex way was the better way. Tell them to pay close attention to see if anything strikes them about the complex method and to note what they find out about the Coyote's character as they read the selection.

Talking Points

- Why didn't Coyote believe the women? (He couldn't believe that something that tasted so good could be prepared so simply.)
- Why did the old woman tell him the complicated way of preparing the acorns? (She knew he would never believe unless he learned for himself.)
- What do you notice about the complex method? (It's just the same as the simple method, with the addition of a lot of physical anguish.)
- Use the To think about on page 366 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
 identify and respond to different forms of writing
 – understanding the structure of different forms of narration – folk tale

- Have a student retell the story orally. What are the major points in the story?

Coyote tastes the acorn cakes.

Coyote asks how to make the acorn cakes.

Coyote receives the recipe.

Coyote disbelieves the information.

Coyote is given a complex recipe.

Coyote tries to carry it out with great physical discomfort.

Coyote sees another group of women gathering acorns.

Coyote learns his lesson.

Tell the students that folk tales deal with concerns of common people in a culture. Usually they are straightforward, teach one simple lesson, and point up one characteristic. Have them evaluate whether this story could be considered a folk tale or not.

- Have the students skim the selection and list the words and phrases the author uses to describe Coyote and his unusual behaviour.

... smiled and shook his head.

... "you can trust me not to give the secret away."

... looked around at them in exasperation.

"Why can you not tell me the truth?"

"short-sighted, thick-brained fool without smell or sense?"

He was concentrating so hard on remembering it all that he did not hear the wave of giggling

Coyote knew that he had been a fool, and threw back his head to howl out his misery and pain.

- Have the students sum up Coyote's personality in a sentence of their own, showing how it was possible for him to get into the kind of situation the story tells about.

Vocabulary

Page 359

- "Yes, very much," said Coyote, his mouth watering so that the slaver spilled down his chin in rivulets.

Page 362

- Coyote looked around at them in exasperation.

To develop word meanings use the following strategy.

Have the students paraphrase or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them to do this.

rivulets – . . . mouth watering . . . slaver spilled down his chin

exasperation – "I don't know why you should lie to me. Have I not always been your friend? Why can you not tell me the truth . . . ?"

Page 361

- "How do you prepare this miraculous food?"

Page 363

- And off he raced to begin his preparations, muttering to himself the recipe that the old woman had given him.

To develop word meanings use the following strategy.

Have the students paraphrase, or give the meaning of the underlined word in their own words. Discuss the words with them and encourage them to use a structural analytical approach.

miraculous – miracle

preparations – prepare

Departure Points

Drama

Have the students dramatize a discussion among the women of the story about their feelings about Coyote. What do they think is wrong with him? Have one of the women be the old woman who gave the advice to Coyote. Have a classroom discussion after giving the students time to work on the dialogue.

Writing

- Use the To do on page 366 of the student text
- Have the students write a letter to someone trying to convince them of something that is very simple. Tell them that the person they are writing to sees it as a very complicated thing and they are trying to penetrate that attitude.
- Have the students write a poem in which Coyote describes his misadventure of pain and misery. Read it to the class.

Speaking/Listening

- Have the story read aloud in the classroom.

CULMINATING THE THEME

- Students will set up an agency for selling products, ideas, and people. The classroom could be divided into areas to accommodate offices – one for products, one for ideas, and one for people. There could also be a resource centre. Students should develop a name for their agency and make appropriate signs. The offices could be set up in a way similar to the examples below:

Selling Products

On display: all original artwork or work related to advertising products done in the theme under Departure Points; a collection of top-rate ads clipped from magazines and pasted on bristol board for easy handling; a pamphlet on the methods of advertising today's products; a booklet collection of examples of poor advertising which students consider belittles their intelligence; a report on the success of generic products (no-name brands).

Selling Ideas

On display: a collection of ads that sell ideas rather than products, services or people; a collection of main ideas expressed in persuasive political speeches; a research report on important ideas throughout history which were made practical through propaganda or hard persuasive techniques (e.g., Hitler's ideas of a perfect state in Nazi Germany, World War II); a guideline to students on how to persuade parents.

Selling People

On display: clippings from magazines and newspapers about famous political or artistic people; pamphlets on how to apply for a job and "sell yourself" to an employer; two students role-playing counsellors who help individuals build confidence and develop skills of persuasive communication.

Resource Centre

On display: filmstrips, photos, audio-visual materials, clippings, original artwork pertaining to advertising and persuasion, novels, short stories, poems, plays and works of non-fiction touching on the art of persuasion or on advertising; two students ready and willing to talk to other students about the art of persuasion.

Students of the class and guests will be invited to visit the selling agency to see the displays and to be counselled in the art of persuasion. They may browse through all the materials on hand in the hope that they will become more sensitive to the language of advertising and the skills involved in persuasion.

EVALUATING THE THEME

- The "Summary Activity" in this theme deals with methods of persuasion. The student is challenged to develop rules to be followed by persons trying to sell a product or an idea. Have the students read the "Summary Activity" and follow the directions.



In the Eye of the Hurricane

OVERVIEW

Violence against nature and against humanity is the subject of this chapter. Although a distasteful topic for some, it provides an opportunity for students to examine common attitudes and develop awareness of the effects of unchecked violence on themselves and society.

In "Parable," page 370, two neighbors, carried away by their obsession to build barriers, are destroyed by their own hatred.

Three poems, "If Whales Could Think on Certain Happy Days," page 371, "Saguenay," page 372, and "To Be A Whale," page 373, focus on whales and effectively express their authors' views on whale killing. Another selection which examines human treatment of animals is "There's no Goldilocks in This Story," page 374, describing an Arctic oil spill experiment on bears.

Students examine violence in sports in "New Rules for Amateur Hockey," page 379, and have the opportunity to look closely at the reasons behind new rules of the game.

In the adventure story "The Treachery of the Sea," page 381, a dream of riches to be gained from seal-killing causes three men to expose themselves to danger on an ice floe. In "Watching the Seal Hunt," page 387, the author makes an impassioned plea to end seal killing, while "Killing Ground," page 391, gives a factual account of seal killing from the point of view of people living close to the sea and depending on seals for survival.

All of the above selections illustrate the struggle of humans with the violent forces and help students explore their own attitudes and convictions.

SPIL/R

Objectives

- using a variety of verbs to describe vigorous action
- understanding the word history of intense emotional vocabulary
- writing sports reports
- using alliteration to create special effects
- writing letters to the editor
- doing research for essays
- outlining and writing essays
- developing unity, coherence, and logical sequence within essays

Experiences

- using theme related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
Devil in Deerskins p. 235
 - poetry:
First Fight p. 226
 - non-fiction:
quotations p. 222, p. 223
A "Good" Wolf Is A Dead Wolf p. 230
A Good Wolf *IS* A Dead Wolf p. 231
Never Cry Wolf p. 232
letters to the editor p. 233
- developing writing skills
 - writing sentences using vigorous verbs p. 224, **p. 146**
 - writing sentences using words with differing shades of meaning p. 224, **p. 147**
 - writing sentences containing alliteration p. 229
- additional reading on the theme **p. 155**

Products

Speaking/Listening

- discussing quotations **p. 145**
- listening to student-written sentences using vigorous verbs **p. 146**
- discussing connotations **p. 146**
- discussing antonyms **p. 147**
- comparing radio tapes **p. 148**
- discussing a poem **p. 148**
- listening to poems **p. 149**
- paraphrasing an article **p. 150**
- conducting a simulated "hot-line" program **p. 150**
- participating in discussion **p. 150**
- listening to letters to the editor **p. 151**
- discussing research questions **p. 152**
- discussing research sources **p. 153**

Writing

- writing an essay/letter p. 225, p. 233, p. 243, **p. 154, p. 155**
- writing a sports report p. 224, **p. 148**
- writing a short alliterative poem p. 229
- writing effective captions **p. 147**
- writing a poem **p. 149**
- organizing information **p. 150**
- writing stories about wolves **p. 150**
- preparing an essay outline **p. 154**
- rewriting a sample paragraph **p. 154**
- writing and revising letters **p. 155**

Drama

- dramatizing violent situations **p. 145**
- dramatizing text material **p. 152**

Research

- researching essay topics p. 242

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

In the Eye of the Hurricane

Focus:

human and natural violence and its prevention

Topics:

- man against man
- man against animals
- nature against man
- protests against violence

SPIR

Objectives

- evaluate and judge ideas according to fact/opinion
- evaluate and judge ideas to determine
 - plausibility
 - bias
- locate specific information by
 - reading to find answers to questions
 - reading to determine author's point of view
 - reading to draw conclusions based on information
- reconstruct information by recording/organizing in a chart
- gain understanding of details which lead to characterization
- determine the author's purpose in terms of language choice
- appreciate, understand, and respond to picturesque language
- use sequence of events to determine causes and effects

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - The Treachery of the Sea p. 381
 - non-fiction:
 - There's no Goldilocks in This Story p. 374
 - New Rules for Amateur Hockey p. 379
 - Watching the Seal Hunt p. 387
 - Killing Ground p. 391
 - poetry:
 - Parable p. 370
 - If Whales Could Think on Certain Happy Days p. 371
 - Saguenay p. 372
 - To be a Whale p. 373
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 245

Products

Speaking/Listening

- comparing two poems p. 249
- debating conservation p. 250
- questioning a speaker p. 251
- debating violence in sport p. 256
- debating seal hunting p. 260

Writing

- listing violent words p. 244
- writing diary entries p. 244
- writing letters p. 249, p. 251, p. 254, p. 258, p. 260
- tracing a chain of events p. 370, p. 249
- listing clues p. 371, p. 250
- writing paragraphs p. 250
- writing essays p. 252, p. 260
- writing whale poems p. 252
- designing a campaign p. 254
- drawing conclusions p. 254
- making up new rules for hockey p. 380, p. 256
- writing an outline for a T.V. screenplay p. 386, p. 258
- writing a newspaper article p. 263

Research

- reporting on whale hunting p. 250
- researching CAHA rules p. 256

Drama

- doing a mime of a poem p. 249
- dramatizing a T.V. movie p. 258
- staging a talk show p. 263

Art

- setting up a display p. 244
- painting pictures p. 249
- making a collage p. 252, p. 258
- painting a sea-storm p. 258
- designing a poster which is pro seal-hunting p. 263
- creating a wall mural p. 264

OBJECTIVES

Main Objective	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas according to fact/opinion• evaluate and judge ideas to determine<ul style="list-style-type: none">- plausibility- bias

Other Objectives	The students will be asked to:
Using Study Skills	<ul style="list-style-type: none">• locate specific information by<ul style="list-style-type: none">- reading to find answers to questions- reading to determine author's point of view- reading to draw conclusions based on information• reconstruct information by recording/organizing in a chart
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details which lead to characterization
Appreciating the Choice of Language	<ul style="list-style-type: none">• determine the author's purpose in terms of language choice• appreciate, understand, and respond to picturesque language
Understanding Sequence and Structure	<ul style="list-style-type: none">• use sequence of events to determine causes and effects

INTRODUCING THE THEME

Ask the students what they think of when they think of the word “violence.” Note their responses on the board. Discuss and classify the responses according to physical violence between people and/or animals; emotional violence; or violence committed for a supposed benefit, e.g. killing animals during medical research. Does the effect make any difference to the way the violence is classified? Have the students chart these classifications and continue the chart as they read the selections. At the end of the theme the chart could form the basis for a discussion, as students may have different points of view about where on the chart different selections belong. Have the students read the introduction on page 369 to prepare them for the areas they will be examining. Note any conclusions that come from discussing the introduction. See if and how these conclusions change during the course of the theme. Throughout the discussion make note of any words which express violence. Use these in the Ongoing Activities.

ONGOING ACTIVITIES FOR THE THEME

1. Make a dictionary of violent words, beginning with words that the students came up with during the introductory discussion. Have the students write down words from the selections in this theme which evoke or describe a violent feeling. At the end of the dictionary give a sample list of non-violent words; words that evoke or describe a picture of kindness, fairness and peacefulness.
2. While students are reading and discussing this theme many of their personal feelings, thoughts, attitudes and beliefs will be aroused. Suggest that the students keep a diary of these responses. The act of writing may help to clarify and strengthen individual opinions.
3. Build up a comic book collection in the classroom. Explore the use of violence in the stories. Is it prevalent? Who are the significant characters? Does the violence make the comics more attractive to potential readers? Share your findings with the class.
4. The Canadian seal hunt has become a well-known controversial issue around the world. Make a collection of newspaper and magazine clippings, editorials, speeches, and organizational literature pertaining to the

annual seal hunt in Canadian waters. Display the collection on the bulletin board for a comprehensive picture of the issue.

5. There are many examples of literature and non-fiction which reflect violence in our societies. As an extension activity have the following novels, short stories, poems, plays and pieces of non-fiction available for your students to read.

Bibliography:

Brindze, Ruth. *Hurricanes: Monster Storms from the Sea*. Atheneum. 1973.

A history of some famous hurricanes, how hurricanes travel, and how to chart their path.

Gr. 5-9.

* Chant, Donald A. *Pollution Probe*. New Press. 1970.

A handbook on pollutants, and how to control them.

Gr. 7 and up.

Cornell, James. *The Great International Disaster Book*. Scribner. 1976.

Natural and man-made disasters are recounted.

Gr. 7 and up.

Frazier, Kendrick. *The Violent Face of Nature: Severe Phenomena and Natural Disasters*. William Morrow. 1979.

A survey of natural disasters.

Gr. 9 and up.

Gregor, Arthur S. *Man's Mark on the Land; The Changing Environment From the Stone Age to the Age of Smog, Sewage, and Tar on your Feet*. Scribner. 1974.

The history of man's interaction with the environment, and its effects.

Gr. 4-7.

* James, Donna. *Emily Murphy*. Fitzhenry and Whiteside. 1977.

A detailed account of the life of Emily Murphy, her work as a missionary, and her campaigning for civil rights.

Gr. 7-10.

Jennings, Jerry E. and Margaret Fisher Hertel. *Inquiring About Freedom: Civil Rights and Individual Responsibilities*. Fideler. 1979.

An exploration of the nature of freedom, the search for personal, political, religious, and economic freedom.

Gr. 7-9.

Miles, Betty. *Save the Earth! An Ecology Handbook for Kids*. Alfred A. Knopf. 1974.

Explains how kids can help in the control of all types of pollution.

Gr. 4-7.

Nixon, Hershell H. *Volcanoes: Nature's Fireworks*. Dodd Mead. 1978.

Explains how volcanoes grow, and what happens when they erupt.

Gr. 3-7.

* Partridge, Colin. *Thunderbird: The Quest for a Nation*. Catalyst Press. 1979.

The story of a 12-year-old and his participation in a struggle to save the Halpolute Indian heritage and culture.

Gr. 7-10.

* Polk, James. *Wilderness Writers*. Clarke, Irwin. 1973.

An introduction placing significant animals of Canada in a historical context prefaces the biographies of three Canadian conservationists: Ernest Thompson Seton, Charles G.D. Roberts, and Grey Owl.

Gr. 6-12.

* Rasky, Frank. *Great Canadian Disasters*. Academic Press. 1970.

Disasters that have taken place in Canada are recounted.

Gr. 7 and up.

Simon, Seymour. *Danger from Below: Earthquakes, Past, Present, and Future*. Scholastic Book Service. 1979.

What causes earthquakes, and their terrible results, are shown.

Gr. 4-7.

* Smucker, Barbara. *Days of Terror*. Clarke, Irwin. 1979.

During the turbulent times in Russia after the First World War, the Neufelds, prohibited by their Mennonite faith from participating in violence, are forced to emigrate to Canada.

Gr. 5-7.

* Stanké, Alain. *So Much to Forget*. Gage. 1977.

Born in Lithuania in 1934, the author saw the Russian invasion of his country, witnessed the fierce attacks of the Mongols, and endured the war years with his family to arrive in Paris on the day peace was declared.

Gr. 9 and up.

* Tiesma, Peter P. and Paul D. Holloway. *One Small Step... An Introduction to Environmental Studies*. NC Press. 1977.

How technology has affected life in Canada.

Gr. 8 and up.

* Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The language activities in “In the Eye of the Hurricane” in Starting Points in Language might be integrated in this suggested sequence.

Starting Points in Language Revised/E

Pages 222-225. Starting Point Activities

1. Page 222. The photos and quotations introduce the students to the power of violence and non-violence.

3. Page 224. Students can begin to tailor their vocabulary to the topic as they learn to use verbs to describe vigorous action and understand the word history of intense emotional vocabulary. The hockey picture and reading material provide an opportunity for the students to write action-packed sports reports.

5. Page 226. Another poem depicts a boxer’s struggle to accept his vocation as a fighter. It is a starting point for students to begin examining violence in sports. A poetry-writing exercise, using alliteration, is based on points discussed in the poem.

Starting Points in Reading/E

Pages 368-369. Chapter Opener; overview of the theme

2. Page 370. The senselessness that leads to increased violence and death is pointed out in “The Parable,” a poem about two deluded neighbors.

4. Page 371. Students can then sample a series of poems about whales and whale-killing as a sport.

6. Page 379. “New Rules for Amateur Hockey” examines the need for revision of sporting rules to keep violence in the sport at a minimum.

Starting Points in Language Revised /E

7. Page 230. Three short pieces and letters from the public about the killing of wolves aim at the question: Is it right to kill animals? Students can write their own letters to the editor about this or a similar issue.

10. Page 235. A man changed his role dramatically from beaver-hunter to beaver conservationist in this excerpt from a book written by his wife. "Grey Owl" came to love animals and seek protection for them in Canada.

11. Page 242. Theme material provides a basis for students to do research for essays, to outline and write essays, and to develop unity, coherence, and logical sequence within essays. These exercises round out the theme, building on the thinking that the selections have stimulated.

Starting Points in Reading /E

8. Pages 381, 387, 391. Pros and cons of seal killing are presented in three selections: "The Treachery of the Sea," "Watching the Seal Hunt" and "Killing Ground."

9. Page 374. Terminal experiments with animals seem scientifically necessary to some and are violently opposed by others. In "There's no Goldilocks in This Story" the lives of three polar bears are threatened through scientific experiment.

1. Parable/370

Starting Points

A parable is an allegorical story which teaches a basic truth about life. In this poem, neighbors, ostensibly concerned with peace, build larger and larger physical barriers between themselves, until the wasteland they have created arouses their hatred and they destroy the wall and each other.

Ask the students to share the kinds of things they do to show and promote friendship and good feeling between themselves and neighbors. List these on the board and encourage discussion among the students as to whether they agree or disagree with the suggestions. Ask if any of their families have had the experience of building a fence between their property and a neighbor's, or if a neighbor has approached their family for this purpose. What kinds of feelings resulted? Invite the students' reactions to the idea of building a barrier between neighbors to show how peaceful and friendly they are. What effects would the students predict as a result of such actions? Ask the students if they know what a parable is. Make sure they understand that it teaches a basic truth about life. Then read the introduction to the poem on page 370 of the student text. Read the poem to the class, suggesting that they listen for the message the author is trying to communicate. Have the students read it again silently for individual appreciation of the author's style.

Talking Points

- What is the author saying? (that communication is the key to relationships; using all one's energy and resources to wall oneself off from other people leads to hatred and violence)
- Use the To think about on page 370 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

determine the author's purpose in terms of language choice

- How do the following words from the poem help to get across the author's message?

"Two neighbors, who were rather dense," (you expect that they will do something stupid)

"To build a wall at great expense;" (money wasted on this project that could be better spent elsewhere)

"little plots of ground" (too small to bother fencing in)

"were barricaded all around;" (contrast with "little plots" – as if something important is being guarded)

"when one neighbor seemed to tire

The other shouted: Higher! Higher!"

(There's no end to this kind of thinking; one party is always ready to urge the other on.)

"in their unease" (They really never have felt at peace with each other.)

"They built the battlements of peace" (Note the contradiction – how can there be such a thing as battlements of peace?)

"shadows, like a gathering blot,

Darkened on each neglected plot,

Until the ground, so overcast,

Became a rank and weedy waste."

(All the energy and resources poured into the battlements meant that there was nothing left for the land and it was spoiled.)

"in obsession," (They have lost sight of their initial purpose; the wall has become an end in itself.)

"Jealous, and proud, and full of fear;" (These are the feelings engendered in them by the wall-building.)

"by their insane excess," (They have even used something as basic as their homes to add to the walls – obsession has progressed to insanity and they will stop at nothing.)

"ramparts guard a wilderness;" (Another contradiction: ramparts imprison, but wilderness is free.)

The last four lines of the poem describe the final progression of feelings and their result: hate born of shame leads to curses, open battle, and the death of both neighbors beneath the wall.

2. If Whales Could Think on Certain Happy Days /371

Departure Points

Drama

- Have the students do a creative mime of the actions of the two neighbors in the poem. Students should use movements to convey emotions. Dramatize before the class.

Art

- Have the students create an acrylic painting to represent the feelings in this poem using an abstract or a realistic approach.

Speaking /Listening

- Read "Mending Wall" by Robert Frost. Have students compare the similar themes of the two poems in a class discussion.

Writing

- Discuss the arms race with the students. How is it similar to what happens in this poem? Have the students write a letter expressing their feelings about the arms race, based on what they have learned from this poem, and send it to the appropriate government office.
- Use the To do on page 370 of the student text.

Starting Points

The contrast between the whale's joy in being and a sudden, savage, physical assault is vividly described in this poem. Ask the students if, on a sunny Saturday, they have ever been aware of feeling joy just in being themselves. Have them share their experiences. Note on the board the words they use to describe the feelings they experienced at these moments. Have them write brief poems expressing these feelings. Tell them they are going to read about another living creature whose feelings are seen by a poet as similar to theirs. Have them listen as you read the poem and ask them to note what it is about the poem that makes it so effective.

Talking Points

- What happens at the end of the poem? Is the mood of the last four lines the same as the mood of the rest of the poem? (The whale is hit by a harpoon. No, the mood changes from one of contentment and joy in being alive to one of violence and destruction.)
- Use the To think about on page 371 of the student text.
- Has the poet made his point effectively? (Answers will vary, but most students will probably agree that his use of contrast and vivid language is very effective.)

3. Saguenay/372

Departure Points

Writing

- Use the To do on page 371 of the student text. Have the students write a paragraph describing their feelings about whale killing.

Speaking/Listening

- Set up a debate on the following topic:
 “Some species of animals should be totally protected against human exploitation.”
 Have the debate in class.

Research

- Have the students research and prepare notes for a brief oral report either for or against whale hunting.

Starting Points

In this poem, sightseers hunting for whales are unable to find any because they are lying dead on a beach, shot by sportsmen. Have the students recall the point that was made by the writer of the previous poem and the feelings that he expressed. Tell them that they are about to hear another poem, also expressing negative feelings about whale killing. Have them listen as you read the poem to find out what this author's feelings are and how he expresses them.

Talking Points

- What vivid word pictures does the poet paint?
 “a deep mouth set” (compares chasm to tensely-held mouth)
 “a fog bank with no withdrawals” (compares the fog bank to a financial bank)
 “ten knot breeze laughed at my wool sweaters” (He was cold despite his sweaters.)
 “. . . chilled my skin for spite.” (further personification of breeze; came back to this at the end of the poem – “spite” is the only reason his skin is being chilled)
 “. . . boat pistoned noisily on.” (use of “piston” as a verb is unusual and effective)
 “Thirty-two people huddled” (gives the impression of them all like animals trying to keep warm)
 “eyes bright for belugas” (alliteration communicates a sense of eagerness)
 “Small white caps miraged as white whale heads” (they were so eager to see whales they thought white caps were whale heads.)
- What is the contrast in this poem? (They saw no whales; but others saw them ashore, dead.)
- “as the whales came up to spout and breathe.” Why is it effective to say that the whales had come up to “breathe”? (emphasizes their harmlessness and the “spite” of the humans who killed them)
- Use the To think about on page 372 of the student text.

4. To be a Whale /373

Departure Points

Writing

- Write a letter to a government official protesting whale killing. Put forth a strong opinion backed with facts.

Speaking/Listening

- Invite a representative from *Greenpeace* (an international organization dedicated to stopping the killing of whales) to speak in your classroom. Invite other students and interested persons. Prepare questions to ask the speaker.

Starting Points

Ask the students to think about occasions when they have felt envious of another person because they wished they could be like him or her. What feelings accompanied the envy? (dislike, resentment, frustration) Encourage a discussion in which the following point is brought out: Envy can have two contrasting effects. It can leave a person feeling bitter and resentful, or it can stimulate him or her to emulate the person who is envied. Tell the students that the poem they are going to hear offers another viewpoint of whales and provides some explanation of the treatment afforded these creatures by human beings. Have the students listen as you read the poem to find out what the author's point of view is.

Talking Points

- Use the To think about on page 373 of the student text.
- What is the effect of man's perception of the whale as a creature at home in its environment? (envy leading to destruction – "he . . . slaughters what he longs to be")
- To what does the poet compare the whale in the final two stanzas? (a philosopher, a rolling wet boulder, one eye open) What is the poet trying to communicate through these comparisons? (a quiet, reflective nature; not fight. ˘ its environment; taking its energy from spiritual sources)

5. There’s no Goldilocks in This Story/374



Departure Points

Art

- Have the students make a collage of clippings, photos and original artwork depicting the physical magnificence of the whale.

Writing

- Have the students write a short essay on the following idea: “Man is the only dissatisfied creature in nature.” Agree or disagree and read the responses in class.
- Based on the pictures and ideas in the poems in this theme, have the students write their own whale poems. These can be bound into a book for class display.

Starting Points

This selection provides an opportunity for students to examine the pros and cons of scientific experimentation with animals, as an experiment with polar bears and Arctic oil is described. Elicit the students’ feelings about this highly emotional issue. How do they feel about the use of cats and dogs in scientific experiments? Should there be any guidelines for treating the animals in a humane way? What about the use of wild animals for experimentation? Discuss the students’ thoughts and opinions. Ask the students to read the title of the article on page 374 of the student text. What is implied? What could the story be about? Have the students read the article, noting the arguments for and against animal research and what point of view the author is expressing.

Talking Points

- What reason was given for the need for such oil spill testing? (The energy-wasting public was blamed.)
- Who suggested that an Arctic oil spill might not be inevitable? What do you think of the suggestion this person made? (Jay Cowan, local MLA for Churchill suggested that research into the prevention of oil spills should be conducted. Student response to this suggestion will vary.)
- Was Jay Cowan against animal research? (No, he was afraid other “valid” experiments might be endangered because the public felt “hoodwinked” in this case.)
- Use the To think about on page 378 of the student text.

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

use sequence of events to determine causes and effects

evaluate and judge ideas to determine

- plausibility
- bias

- Use the To do on page 378 of the student text.
- Authors can express their opinions by the way in which they present their facts, and by the information they leave out. What feelings about this issue are expressed in the following?

a rather unhappy ending (the author doesn't like the way it turned out.)

if an Arctic oilspill came floating their way (casual wording for a disastrous event – makes the experiment itself sound casual)

the experiments sounded grisly (emotion-packed word – will probably set the reader against the experiments)

The bears were to be coated with oil . . . Then they were to be killed, cut up, and the effects examined. (very bluntly stated – no real reason given for doing this – is the concern for polar bears or, by extension, for other forms of life?)

experiment was denounced

letters began arriving

unpleasant phone calls

government withdrew permission

(only negative reaction is given – there is no rebuttal by the experimental group)

dunked three bears in a tub of seawater liberally laced with crude oil (presented unscientifically)

CBC was told filming “would interfere” with the test (CBC’s filming is presented as an attempt to let the public know what was really going on. No attempt appears to have been made to find out how filming would interfere and whether the scientists had a valid point.)

“I had the impression they were handing us a crock . . .” (backs up the idea that the scientists were behaving secretly for no valid reason)

March 21, the first bear died

March 25, the second was killed

Now the third bear is ill (The scientists are presented as not knowing what they were doing or being totally inhumane toward the bears.)

Details about the third bear’s recovery provide a contrast with the fate of the other two. There is the feeling that it was touch and go.

“ . . . oil that made her fur a hideous yellow-brown.” (makes the experiment sound detestable)

“ . . . the experiment was futile . . .” (These words are uttered by a man whose opinion would probably be respected.)

his comments further back up the theory that the scientists were operating out of ignorance

Dr. Oritsland’s comments make him sound stupid, uncaring, stubborn. What was the context of his comments? (It isn’t given.)

“ . . . she gathered the signatures in less than two hours.” (shows how united everyone is against such an experiment)

“local MLA . . . has demanded an official inquiry . . .” (Again, the implication is that the scientists were inept.)

further comments from Oritsland and another scientist end the article, i.e. “it would be better ‘to do 30 bears’ . . .” (sounds unemotional; concerned with facts and figures, regardless of suffering)

- Discuss the opinions presented in the article with the students, and have them offer suggestions about why and how the experiments were done. Present them with the alternative the selection leaves: Oritsland and the researchers were cold, unemotional men who wanted an excuse to make bears suffer. Do they accept this? Is the story biased? Discuss with them the point that a story may be based on assumptions or inferences that are accurate, but when it is written in such a manipulative way, it is difficult for the reader to sift the truth from the author’s biases.

Vocabulary

Page 374

• The bears were to be coated with oil, fed capsules of crude oil, put in an Arctic "wind tunnel" which would simulate minus 40°C temperatures.

• Mrs. Mackenzie, a 20-year resident of Churchill, denounced the experiment in a CBC interview.

Page 376

• Zoo director Dr. Clive Roots said the experiment was futile and noted that much literature already exists on the effects of crude oil on marine life.

Page 377

• "Some animal experiments are justified but a lot of people feel they may have been hoodwinked in this case," he said.

Page 378

• "The underlying assumption of these tests is that an Arctic oil spill will happen."

• "Why does it have to be inevitable?"

To develop word meanings use the following strategy. Have the students paraphrase or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them to do this.

simulate- . . . an Arctic "wind tunnel" . . . would

simulate minus 40°C temperatures

denounced- . . . thought the experiments sounded grisly

futile- . . . much literature already exists on the effects of crude oil on marine life

justified- . . . Some animal experiments are justified . . . but a lot of people feel they may have been hoodwinked in this case.

assumption- . . . an Arctic oil spill will happen

inevitable- . . . will happen

Departure Points

Writing

• Have the students design a newspaper campaign to educate people about the use of animals in environmental and scientific experiments.

• Have the students write a letter from Mrs.

MacKenzie's point-of-view expressing her feelings about the "Arctic oil spill" experiments.

• Have the students write a brief profile of Dr. Oritsland, telling where he was born, what he studied, what his work involves, and what his hopes and dreams for all living creatures are. Have them write it from the viewpoint of an author who admires Oritsland and sees him as a dedicated, highly intelligent, humane individual.

• Stage an open forum with people represented from the article. Discuss all the facts and feelings about the bears. Draw a conclusion.

6. New Rules for Amateur Hockey/379*

Starting Points

This selection looks at violence in hockey and rules to prevent it. How do students feel about violence in sports? What sports are they most interested in? Should protective rules be created and enforced? Have students give examples from their favorite sports. Discuss the students' opinions and examples. Have them read the title and the introductory material on page 379 of the student text. Then have the students read the selection to see whether they feel the new rules will serve a useful purpose.

Talking Points

- Use the To think about on page 380 of the student text.
- What is the problem with the rule against body-checking? (interpretation as to whether it's body-checking or body contact) How would you define a body check or body contact? (Answers will vary.)

* Information to Note

The vocabulary in this selection may be difficult for some students. If this is the case, use the vocabulary material in the Skill Points to assist them in their understanding.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by reading to find answers to questions

reconstruct information by recording/organizing in a chart

- Have the students skim the article to find out specifically what rules are being suggested by whom and whether the rules have to be further considered.
- Have them organize the information in a chart such as the following:

Organization	Rule	Further consideration of rule
Metro Toronto Hockey League	more than 6 major penalties means coach is suspended	rule rescinded
	one, two, three-game suspensions for first, second, and third fighting majors	
CAHA	recommends elimination of body-checking from all levels of hockey, age 12 and lower	interpretation is a problem
	elbowing brings a major penalty, plus ouster from game	

- Encourage the students to discuss the rules and evaluate their usefulness to the game.

*Vocabulary**Page 379*

- The Metro Toronto Hockey League adopted a new rule during the 1979-80 season that puts the onus directly on the coach to control his players.
- This rule was rescinded the following season due to unforeseen problems.

Page 380

- The problem with a rule against body-checking lies in the interpretation.

To develop word meanings use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them to do this.

onus- . . . puts the onus directly on the coach to control his players

rescinded- . . . due to unforeseen problems

interpretation- body-checking and body contact will have to be defined clearly (A structural analytical approach should also be helpful with this word- interpret).

Departure Points*Writing*

- Use the To do on page 380 of the student text.

Speaking/Listening

- Set up a class debate on the following topic and invite other students to attend:

“Competitive sports have to have some element of violence in them to attract a big audience.”

Research

- Acquire a copy of the most recent CAHA rules. Have each student select a rule and be prepared to defend it in a brief oral presentation in class.

7. The Treachery of the Sea /381



Starting Points

In this adventure story men struggle for survival with each other and with the sea. Talk about experiences students might have had involving nature. Have they or their families experienced:

- freak storms while camping?
- power failure for long periods of time caused by lightning?
- hurricanes on the ocean?
- tornados or windstorms?
- heavy snows trapping them indoors in winter?

Discuss personal reflections and experiences to create a background for the story. What did they do in such situations? How did they feel? Read the title and introductory material on page 381 of the student text. Have the students read the story to find out what sequence of events takes place. Have them use the marginal notes to further their comprehension of the story.

Talking Points

- Why were the men so unaware of changes in weather and approaching danger as they killed the seals? (Their minds were filled with dreams of prosperity.)
- Grandpa had many strengths. What were they? (not quick to panic, good survival instincts, quick-thinking, realistic)
- How do you feel about Grandpa's killing of the Bonavist man on the ice floe? (Answers will vary.)

Skill Points

Comprehension
The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization

appreciate, understand, and respond to picturesque language

- Have one of the students retell the story orally.
- Elicit from the students the fact that it is a story within a story. Where does the main story begin and end?
- Have the students skim the introductory portion of the selection to find out what they can about the kind of man Grandpa appeared to be:
 - beloved by his relatives
 - courageous
 - companionable
 - caring
 - quiet
 - loving
 - interesting
 - entertaining
- Have them note the mood of the introductory portion. (relaxed, cosy, warm)
- Have the students skim the main story to find its mood and the character of Grandpa as he is revealed in a much different situation. (The mood is bleak, cold, desperate. Grandfather, revealed only in the context of this story, appears to be uncaring, cold, greedy, unaware, desperate, violent.)
- What impression of the Grandfather is given by the grandson's reported dream at the end of the story? (a hero battling a vicious killer)
- Discuss with the students which of these impressions describes the Grandfather as he is usually seen. Is he an amalgam of all three? Does he behave differently in different situations? How accurate is his grandson's view?
- Discuss with them what might be the purpose of bracketing a story with the reflections of the narrator. (provides contrast in mood and character; provides different points of view of an incident)

- Have the students again skim the story for three examples of language which create pictures for them. Examples such as the following could be offered:

“They moved slowly from evening to evening into eternity.”

“Soon the ice was red with the blood of the young seals and our arms was wet to the elbows.”

“Our clothes run red with blood and our faces were smeared and dripping with sweat.”

“... we killed on in the dark silence of our dreams.”

“... we could see white chunks from our pan sinking like sand in an hourglass.”

“His hot eyes burned at me all the while...”

“In my dreams that night... and far, far away.”

- Discuss with them what makes these pictures vivid and how they affect the story.

Vocabulary

Page 381

- My Grandfather was my most beloved relative.
- They never became preoccupied with what they were doing or ignored one another.
- Quiet and solicitous to one another as they were loving to me.
- They moved slowly together from evening to evening into eternity.

Page 386

- The silence of private reflection filled the kitchen as Grandpa sat back in his chair.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them to do this. my most beloved relative – (Have the students read the first paragraph to find out why he is the most beloved relative.)

preoccupied – ... what they were doing ... ignored one another (A structural analytical approach could also be employed with this word – occupy.)

solicitous – to one another ... loving to me.

They moved slowly together from evening to evening into eternity. – (Have the students paraphrase in order to appreciate and understand the use of language.)

reflection – ... silence of private reflection

Departure Points

Writing

- Use the To do on page 386 of the student text.
- Have the students write a letter about the events that happened at sea from the point of view of the only other survivor of the tragedy.

Art

- The sea has many moods. Through painting, have the students try to capture the ferocious strength of the sea in a stormy period.
- Have the students make a collage of photos, clippings, original artwork depicting the sea and showing man in relationship to it; i.e. using the sea for food, resources, travel, and recreation.

Drama

- Allow the students to dramatize the TV movie they created in the To do activity.

8. Watching the Seal Hunt/387



Starting Points

The author makes an impassioned plea to end the brutal treatment of animals. Recall with the students the previous selection. Why was the Grandfather out on the ice pans? (to kill seals) Is the author making any point about seal killing? (No, it's a way of making a living and in this case provides a vehicle for making a point about survival.) Ask the students if they have read or seen in the media any accounts of seal killing. Have them share what they have learned. Tell them that issues of this nature evoke much disagreement and emotion. In the next two selections they will be reading the opinions of people with deep convictions who have very different points of view. Suggest that they read the selection, paying attention to the point of view and the way it is expressed. Direct their attention to the marginal notes for a fuller understanding of the selection.

Talking Points

- What was the main concern of the author? (the abolishment of cruelty and unnecessary suffering to animals)
- Do you think the author's attitude is reasonable or unreasonable? Explain. (Answers will vary.)
- Use the To think about on page 390 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

locate specific information by

- reading to determine author's point of view
- reading to draw conclusions based on information

- Use the To do on page 390 of the student text.

Author's opinion:

seal killing is cruel and should be abolished

Arguments:

weapons wound rather than kill

unconcerned men cripple seals

actual killing is vicious – "a great way to earn a dollar"

air holes freezing over, suffocating seals

author can't accept that pain is acceptable if someone is making money from it.

cold, lonely (unnecessary) death of harp seal

Dr. Harry Lillie's story of another unnecessary seal death

author recognizes cruelty as a sickness

man holds no dominion; man simply inflicts his will

our indifference to suffering carries over to human suffering

- Before the students write their paragraph, allow them to share their thoughts and responses to this selection. Does the author's argument make sense or not? Is his argument logical? Is it well presented?

Vocabulary

Page 387

- It was almost as if the seals were inanimate, had no feelings.

Page 388

- It seemed so incongruous.

Page 390

- Why is it humans can be so callous, I later thought, not only to animals but to other humans as well?
- I decided then that cruelty in any form, to any creature, was part of a sickness that might some day choke our civilization unless recognized as evil and eliminated.
- Never again would I accept, unchallenged, the premise that man held complete dominion over animals.
- Man holds no dominion granted by heaven.
- We are merely able to inflict our will on defenceless creatures, and one day we may pay a terrible price.

To develop word meanings use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Have them search in the surrounding text for clues which help them to do this.

inanimate – . . . had no feelings (A structural analytical approach might also help the students' understanding – animal.)

incongruous – . . . scrape away at the blubber with a garden hoe

callous – . . . to animals . . . other humans as well (The entire selection provides the context.)

eliminated – . . . recognized as evil and eliminated.

premise – . . . unchallenged . . . man held complete dominion over animals . . . Man holds no dominion granted by heaven.

dominion – . . . held complete dominion over animals
Man holds no dominion granted by heaven. – (Have the students paraphrase this entire expression.)

inflict – . . . our will on defenceless creatures

Departure Points*Writing*

- Have the students write a short essay (250 – 500 words), giving examples about man's cruelty to man as they have seen it portrayed on television.
- Have the students write a letter from a business person whose livelihood is dependent on animal slaughter, to an animal protection group. Have the business person explain his or her position and personal beliefs.

Speaking/Listening

- Organize a debate about the points raised in this selection. What can be said to refute them?

9. Killing Ground /391*



Starting Points

A Newfoundlander writes in opposition to the position taken by Brian Davies. Students have the opportunity to read about seal killing from a member of a society which depends on seal killing for its livelihood. Tell the students to expect a very different perspective on the hunting of seals. They should be aware of emotional opinion and facts. Read aloud the title and introductory material on page 391 of the student text. Have the students read the selection to learn about seal hunting from the viewpoint of the hunter. Advise students to use the marginal notes to help them understand the article.

Talking Points

- Use the To think about on page 398 of the student text.
- Why is the folk song on page 397 of the student text an appropriate expression of life in Newfoundland? (It describes the basic life-style of many people and captures the rhythm of the place.)
- Do you think modern man would condone seal killing if he were more connected to the earth as the author describes? Why or why not? (Answers will vary.)
- What are the “two profoundly different ways of viewing the earth”? Do you think the author is correct in his views? (Answers will vary, but elicit the traditional, ancient, instinctive way and that of the sentimentalists, uprooted from the land and alien to its demands.)

* Information to Note

Some words and expressions in this selection may make comprehension difficult for some students. If your students are encountering difficulty, the Vocabulary material offers strategies which will assist student comprehension.

Skill Points

Comprehension
The key comprehension skills presented in this selection are as follows:

determine author's purpose in terms of language choice

evaluate and judge ideas according to fact/opinion

- Use the To do on page 398 of the student text.
- Compare O'Flaherty's use of sarcasm with Brian Davies' use of it. (“The annual flock of jackasses descends . . . well fed and well funded.” O'Flaherty; “A great way to earn a dollar, I thought.” Davies. Both use it to belittle, but from opposing points of view; one to belittle the hunters, the other to belittle those who oppose them.)
- Have the students skim the article for facts and use the author's feelings and opinions they have gathered to make a chart such as the following:

Facts	Language expressing feelings and opinions
<div><ul style="list-style-type: none">• need for killing• animal-butcherer a common sight for children• children picked up attitudes toward animals from their parents• care and affection for house pets and farm animals• love and concern expressed for families and neighbors• Newfoundland has been a province for 30 years• benefits from that union have been assimilated• mainland Canada's attitudes to Newfoundland are derisive• these attitudes have little effect• one attitude needs discussion: people's attitude toward the seal hunt• annual harassment• Brian Davies' arrival (director of the International Fund for Animal Welfare)</div>	<div><ul style="list-style-type: none">• annual flock of jackasses descends• parlor radicals – simple-minded• publicity-seekers: starlets• blundering idiotically around the ice fields, well fed and well funded</div>
<div><ul style="list-style-type: none">• outcry seems to be increasing from year to year</div>	



Facts	Language expressing feelings and opinions
<ul style="list-style-type: none">• some think the hunt is doomed• there is a separation between jobs and processes which supply food and real wealth• takes us far away from the traditional, vital labors• such people's activities are remote and uncomprehended• killing of animals goes on daily, invisibly• city people get their information from TV• Newfoundland people are particularly vulnerable to this growing wave of sentiment.• Why do people focus this attitude on Newfoundland?• can be attacked without fear of retaliation• seal-fishing is unimportant to the Canadian economy as a whole• a reporter in Winnipeg arouses no resentment• the look of the harp seal pup itself• existence not threatened• killing is as humane as that of other animals• an important part of Newfoundland's economy• in the same position as codfish and flounder• no end in sight to this movement• emotion cannot be refuted with logic• Newfoundland doesn't want to break with Canada• cornerstone of Newfoundland economy is the killing of animals• it is a natural human activity• provides link with ancestors and ensures vitality and wholesomeness• analysis of ballad	<ul style="list-style-type: none">• mawkishness is hard to beat• a world filled with coddled urbanites• urban, limited, narrow repetitive drudgery• a cotton wool existence• In this snug setting, a close-up picture of a man killing an animal seems gruesome and appalling.• And it sears our tender consciences.• No wonder so many are susceptible to the charlatans who peddle sentiment about dumb animals.• crybabies who contribute to the anti-seal hunt campaign can do so without seeing a threat to their own well-being• writing about such messy local problems• the focus for international caterwauling over animals• a conflict between two profoundly different ways of viewing the earth• new army of sentimentalists• A multitude of Tocques have come to inflict their queasiness upon the living outports of Newfoundland.• What new animal will be selected as a target for monied sentimentality?• Are you with Brigitte Bardot fondling the seal pup?• Or with the sealer clubbing it?• afflicted with the neuroses of pavement dwellers• an opportunity for a man, through his own nerve and brawn, to provide for his family• we raise our bloody hands in pride together

- Since this is a complex chart, you may wish to complete it as a class or have the students work in small groups and discuss their findings with the class afterwards.
- Discussion of the chart might bring out the following points:

feelings and opinions do not enter into the picture until a solid factual basis has been laid.

Most of the emotional language relates to the people who oppose seal killing rather than to the worth of seal killing itself.

Emotional language in favor of seal killing is left until the end of the selection to provide a dramatic ending.

Vocabulary

Page 391

- The odd outporters were killers, not from deliberate cruelty, but through exigency.
- Page 392
- I should add that the quality of mind that enabled this killing to go on, co-existed with feelings of affection toward housepets, and scrupulous attention to the feeding and care of farm animals.
 - The idea that such a life diminished or coarsened a man's moral nature, does not stand up to the test of experience.
 - I think there has been no violent dislocation of life here as a consequence of the union.
 - The benefits we have received from union with Canada, have been assimilated into our way of life.
 - Mainland Canadians have developed a variety of derisive attitudes toward Newfoundland.
 - But they have, to date, had little if any effect on the tenor of life here.

Page 395

- No wonder so many are susceptible to the charlatans who peddle sentiment about dumb animals.
- We in Newfoundland are particularly vulnerable to this growing international wave of sentiment over animals.
- Therefore we can be attacked without much fear of retaliation.

Page 397

- In our fisheries, our oil and gas on the offshore, and our hydro and mineral potential in Labrador, we see rich possibilities for the future.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase, or give the meaning of the word in their own words. Have them search in the surrounding text for clues which help them to do this.

exigency – . . . not from deliberate cruelty . . . necessary killing of animals
 scrupulous – attention
 coarsened a man's moral nature – . . . warmth and compassion could survive
 violent dislocation of life – . . . impact of the Second World War . . . was of far greater significance; benefits . . . received from union with Canada, have been assimilated (Ask the students in what other context they have heard the word "dislocate". Does this meaning help in their understanding of its use here?)
 assimilated – . . . into our way of life . . . no violent dislocation of life.
 derisive attitudes – . . . have not yet provoked widespread anger or disenchantment . . . all these insults
 tenor of life – . . . had little if any effect
 susceptible – . . . sears our tender consciences . . . charlatans who peddle sentiment
 charlatans – (see previous page) . . . flock of jackasses . . . parlour radicals . . . simple minded
 vulnerable – . . . can be attacked without much fear of retaliation
 retaliation – . . . attacked without much fear of retaliation
 potential – . . . rich possibilities for the future

Page 391

- Such bloody scenes were commonplace, and they had an effect upon the sensibilities of children.
- They naturally came to view animals with the same kind of impassiveness they saw in their fathers.

Page 392

- It may well turn out that the impact of the Second World War on Newfoundland was of far greater significance than the events of 1948 and 1949.

Page 395

- Softened urban men and women retreat after a day's work as functionaries in an office to view partial images of the world on television screens in living rooms at 20°C.

To develop word meanings use the following strategy. Have the students paraphrase, or give the meaning of the underlined word in their own words. Discuss the words with them and encourage a structural analytical approach.

sensibilities – sense, sensible

impassiveness – passive, impassive

significance – sign, signify

functionaries – function

Departure Points

Art

- Have the students design a poster which is pro seal hunting. It should bring out factual reasons for the continuation of this industry.

Writing

- Have the students write a newspaper article for a "mainland" newspaper, explaining from a Newfoundlander's point-of-view why they feel seal killing is legitimate.

Drama

- Have the students stage a talk show where a hunter of seals and an activist against seal killing are interviewed together.

CULMINATING THE THEME

• Invite the students to create a wall mural on the theme of Violence – Power of Negative and Positive Force. Through the use of original artwork, clippings from magazines and newspapers, original writing, work done throughout the theme, and any other appropriate materials they can collect and prepare for display, students might present a comprehensive picture of the negative and positive effects of violence in man and nature. The mural could be divided into themes such as: Sports, War, Natural Forces, Animals, Television and Movies, People Inside Themselves. Other students could be invited to view the mural, ask questions, and give feedback.

EVALUATING THE THEME

• The “Summary Activity” found on page 399 of the student text deals with violence in nature and sports. The initial cause to the final effect is examined. Have students complete the “Summary Activity,” choosing to work on either violence in nature or violence in sports.

It Was a Dark And Stormy Night

OVERVIEW

As soon as a young child begins to develop a simple vocabulary, he/she is able to express in an intelligible way what he/she feels inside and sees in the outside world. The child takes enormous delight in telling "stories" and develops a very creative imagination if listened to and encouraged. "It Was a Dark and Stormy Night" provides a rich assortment of articles, poems and stories which stimulate the imagination and may help the students use their talents through language.

Four non-fiction selections lead the students through preparation for writing. In "How Writers Prepare," page 402, students examine the planning process of creative writing. In "Invention, Imagination, and Reality," page 405, story ideas and the origins of characters and setting are discussed by Agatha Christie. In "Beginning A Story," page 409, students learn how to capture the audience at the beginning of the story and how to introduce a character, develop mood, and establish setting. The brief prose comment, "The End," page 411, makes a simple statement about the importance of ending a story well. "Uncle Cyril," page 412, is a poem about a fascinating world traveller whose stories and life-style are perceived very differently by children and by adults. A smart con artist easily takes advantage of his "marks" in "The Umbrella Man," page 414, in which a delightful characterization is presented. "The Interlopers," page 424, is a vivid portrayal of bitter emotions that change to permit a reconciliation before an ironic surprise ending. All of the above selections help to stimulate student interest in using language to express what they feel inside, what they imagine, and what they experience in the world around them.



SPIL/R

Objectives

- understanding the plot
- understanding the short story
- understanding the word history of story development vocabulary
- developing characterization
- using *who*, *which*, *that*, and other relative pronouns

Experiences

- using theme related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - fiction:
 - It Was a Dark and Stormy Night p. 245
 - The Dinner Party p. 246
 - A Study in Scarlet p. 254
 - non-fiction:
 - excerpts by writers on writing p. 258
 - Raisins and Almonds p. 259
 - letter to Nicholas Monsarrat p. 263
 - Never Cry Wolf p. 252
 - cartoon:
 - Peanuts p. 244
- developing writing skills
 - rewriting paragraphs from a story p. 249
 - using new vocabulary in sentences p. 249, **p. 158**
 - combining sentences using relative pronouns p. 257, **p. 162**
- additional reading on the theme **p. 165**

Products

Speaking/Listening

- interviewing a writer p. 262
- discussing story openers **p. 156**
- discussing the elements of a short story **p. 157**
- listening to short stories **p. 158**
- discussing a TV plot **p. 159**
- discussing legends **p. 160**
- listening to an autobiographical excerpt **p. 164**

Writing

- paraphrasing a myth p. 253
- listing characteristics p. 256
- writing a story beginning p. 256
- writing a story using given openers **p. 156**
- developing a class short story **p. 157**
- rewriting a paragraph **p. 160**
- writing stories featuring a particular character **p. 161**
- writing character descriptions **p. 162**
- producing a brief piece of writing in any genre **p. 164**
- writing an autobiographical anecdote **p. 164**
- listing writer's requirements **p. 164**

Drama

- dramatizing a short story **p. 157**
- dramatizing a script **p. 162**

Art

- producing a cartoon portrait of a detective **p. 161**

Research

- researching words **p. 158**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

It Was a Dark And Stormy Night

Focus:

the techniques of writing explained by writers and by example

Topics:

- characterization • beginnings and endings of stories
- idea techniques • story examples

Objectives

- gain understanding of details
 - which lead to characterization
 - which relate ideas (comparison and contrast)
- appreciate and understand elements of the author's craft — mood, theme, plot
- reconstruct information by recording/organizing in notes, outlines, wheels
- evaluate and judge ideas by drawing conclusions

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - The Umbrella Man p. 414
 - The Interlopers p. 424
 - non-fiction:
 - How Writers Prepare p. 402
 - Invention, Imagination, and Reality p. 405
 - Beginning A Story p. 409
 - The End p. 411
 - poetry:
 - Uncle Cyril p. 412
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 269, p. 273

Products

Speaking/Listening

- questioning a speaker p. 275
- discussing continuations p. 277
- reading phrases p. 413, p. 279
- listening to a story teller p. 279
- discussing inner thoughts p. 281
- having a "story party" p. 284

Writing

- writing five scenes p. 268
- writing a poem about a relative p. 269, p. 279
- compiling a file of "card tricks" p. 273
- writing a continuing story p. 269
- developing mystery stories p. 408, p. 275
- keeping a "spy journal" p. 275
- writing a description that arouses suspicion p. 275
- writing a letter p. 281
- writing an essay on "con artists" p. 281
- writing a sequel to the selection p. 281, p. 283

Research

- listing sense words p. 403, p. 268, p. 272
- researching story beginnings p. 277

Drama

- role-playing characters p. 279
- acting out a family feud p. 283
- dramatizing the selection p. 283

Art

- drawing a real or imaginary person p. 273
- photographing and sketching streets and buildings p. 275
- preparing story boards p. 278
- illustrating a selection p. 283

OBJECTIVES

Main Objective	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details<ul style="list-style-type: none">- which lead to characterization- which relate ideas (comparison and contrast)

Other Objectives	The students will be asked to:
Appreciating the Choice of Language	<ul style="list-style-type: none">• appreciate and understand elements of the author's craft — mood, theme, plot
Using Study Skills	<ul style="list-style-type: none">• reconstruct information by recording/organizing in notes, outlines, wheels
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas by drawing conclusions

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Ask the students if they know any good stories. Have several of them tell in capsule form one of their favorite stories. Then tell them two or three stories varying in length. The shortest one could be a joke. The point you are trying to establish with the students is that the length of the story is irrelevant, so long as it has a definite beginning, middle, and end. Ask the students if they would define all that they have just heard as "stories." Allow them to discuss why or why not and ask them what a story is. Encourage the students to discuss this deceptively simple definition so as to comprehend its meaning, i.e. there is a definite beginning which introduces the reader to the character or situation he/she will be reading about; there is a middle in which plot and character undergo some development; and there is an end in which a resolution of some kind is reached.

Ask the students about their favorite television stories. Why do they like them? Do these stories have a beginning, a middle, and an end? Discuss the students' opinions and ideas. Have the students examine the picture and the title of the theme on pages 400-401 of the student text. What is happening in the picture? What might the title mean? Ask the students to read the introductory material on page 401 of the student text to prepare them for the theme.

ONGOING ACTIVITIES FOR THE THEME

1. Have the students brainstorm and list words that have to do with the senses. While reading this theme, have students keep a journal of sensory experiences. Jot down the words that are used in the selections to describe everyday experiences of what is heard, felt, smelled, tasted and seen.
2. Have the students write out five scenes, showing in each an individual human being doing specific things against a particular background. The scene can be a personal reminiscence, an imagined event, a dream, or part of a story told by someone else. The students should try to make each of their scenes as vivid as possible, focussing on what made the scenes memorable for them. Students can return to this material as they work through the theme, improving their scenes where possible.

3. Have the students write a poem about a favorite relative. They should use any hints and examples of characterization presented in the theme in order to paint an effective picture of the relative. Have the poems read to the class, then illustrated, bound, and displayed.

4. Have the students work on a continuing story. The story can begin with the words, "It was a dark and stormy night." Have each student add a sentence or two to help in the progression of the story. When it has been all around the class, read it aloud. Have the students continue on their own from the point where they made their contribution to end the story in the way that seems most appropriate to them. If the class story has not been concluded by the time it has been around the room, have the class as a whole decide on an appropriate ending.

5. Have as many as possible of the following works available for your students to read.

Bibliography:

* Bemister, Margaret. *Thirty Indian Legends of Canada*. Tait, Douglas. 1973.

An illustrated collection of origin tales and legends of the Ojibway, Iroquois, Cree, and Okanagan people.

Gr. 6 and up.

Bonham, Frank. *Mystery of the Fat Cat*. Dell. 1971.

A cat has inherited a fortune - but he may be an imposter!

Gr. 5-7.

Cunningham, Julia. *Dorp Dead*. Pantheon Books. 1965.

A lonely orphan boy has a terrifying experience in an old house.

Gr. 5-7.

Curry, Jane Louise. *The Ice Ghosts Mystery*. Atheneum. 1972.

Three children search for their father who has disappeared during an Austrian ski holiday.

Gr. 4-7.

* Dewdney, Selwyn. *The Sacred Scrolls of the Southern Ojibway*. University of Toronto Press. 1974.

A description of the sacred scrolls of the Midewiwin religion of the Ojibway with interpretations by James Red Sky Sr., a Mide shaman.

Gr. 6 and up.

* Desbarats, Peter, ed. *What They Used to Tell About: Indian Legends from Labrador*. McClelland & Stewart. 1969.

Legends of the Montagnais-Naskapi Indians of Northern Quebec and Labrador are compared to Biblical and Greek mythologies.

Gr. 6 and up.

* Fowke, Edith. *Folklore of Canada*. McClelland & Stewart. 1976.

Compiled by a prominent Canadian folklorist, this standard work includes Franco, Anglo, and Native Canadian lore.

Gr. 5-12.

* Greene, Alma. *Tales of the Mohawks*. Dent. 1975.

A collection of stories, myths, legends, and accounts of actual occurrences on the Six Nations Reserve near Brantford, Ontario.

Gr. 6 and up.

* Harris, Christie. *Secret in the Stlalakum Wild*.

McClelland & Stewart. 1975.

Indian forest spirits inhabit this tale.

Gr. 5-8.

* Livesay, Robert. *Faces of Myth*. Academic Press. 1975.

A collection of materials dealing with many aspects of myth, past and present.

Gr. 7-10.

* MacLagen, David. *Adventures into Unknowns; Five Stories for Young Readers*. Hurtig. 1972.

Two brothers encounter the strange and the unknown in five chilling adventures.

Gr. 4-7.

* Morgan, John S. *When the Morning Stars Sang Together*. Book Society of Canada. 1974.

A collection wherein Greek mythology is introduced and compared with Native Indian mythology.

Bibliographical references are included.

Gr. 8-11.

* Patterson, Nancy-Lou. *Canadian Native Art: Arts and Crafts of Canadian Indians and Eskimos*. Collier-Macmillan. 1973.

The author surveys the art of Native peoples in Canada and places it within various historical, societal, and geographical contexts.

Gr. 6 and up.

* Piper, Eileen. *The Magician's Trap*. Scholastic-TAB. 1976.

A prince, who has been placed under an evil spell, is saved by a blind girl.

Gr. 4-7.

* Ralston, Marion V. *Comparative Mythology*. D.C.

Heath. 1974.

A collection of myths from various cultures which is designed to show interpretations of curiosity, heroism, pride, and punishment and which also analyzes present-day applications.

Gr. 7-12.

* Canadian Titles

INTEGRATION WITH STARTING
POINTS IN LANGUAGE

Starting Points in Language Revised/E

Pages 244-245. Starting Point Activities

1. Page 244. The *Peanuts* cartoon showing Snoopy as a potential novelist and the next page of possible story-openers are a starting point for students who want to explore writing their own good stories.

4. Page 246. "The Dinner Party" is an excellent example of a short-short story. It provides a basis for the following material on understanding plot and understanding the short story. The students' understanding is further fleshed out by information about the word history of story development vocabulary.

7. Page 250. Story-telling through the popular media of radio, movies and television follows its own pattern. Students compare television stories with traditional short stories to better define their own writing styles.

8. Page 252. Myths are oral stories passed on through cultures to explain natural happenings significant to the people of those cultures. Paraphrasing the original stories helps students understand the Inuit heritage.

Starting Points in Reading/E

Pages 400-401. Chapter Opener; overview of the theme

2. Page 402. Tips on how to begin writing are presented in "How Writers Prepare." Frank Bonham describes how he uses notes, imagination, and detail to bring a story to life.

3. Page 404. Students learn that a model mystery story depends on ideas, characters, and setting for its basis, according to Agatha Christie in "Invention, Imagination, and Reality."

5. Page 409. "Beginning A Story" offers three story beginnings to alert students to the possibilities and power of a good story beginning.

6. Page 411. "The End" explains the importance of a clear conclusion to a story for the reader's (and the writer's) benefit.

Starting Points in Language Revised /E

9. Page 254. The pictures and rich description of Sherlock Holmes by Sir Arthur Conan Doyle help the students to realize the importance of characterization. They then have an opportunity to develop their own skill in characterization. To further assist the students in developing a fluent writing style, a section on sentence-combining using who, which, that, and other relative pronouns is presented.

11. Page 258. Canadian writers reveal what's behind the glamorous and exciting title of "writer." Students come to grips with the hard work involved in becoming a good writer.

12. Page 259. There are many reasons to begin writing. A Canadian author and journalist traces her early beginnings as a writer.

13. Page 263. Nicholas Monsarrat advises a young would-be writer about the basics of writing.

Starting Points in Reading /E

10. Page 412. "Uncle Cyril" is a poem which provides an example of clear characterization.

14. Page 414. "The Umbrella Man" is a simple, well-written story of a con artist and his "marks."

15. Page 424. "The Interlopers" combines all of the skills of good story writing from use of details to characterization, setting, plot, and effective endings.

1. How Writers Prepare / 402



Starting Points

A common problem which perplexes beginning writers is how to start a story. This selection helps students try “controlled dreaming” to unleash their creativity, and “card tricks” to set inspiration free. The author shows how sensory details bring stories to life. Ask the students how they feel when they begin to write stories. Do they find themselves asking, “What shall I write about?” What “tricks” have they used to get their writer’s mind going? Discuss the students’ ideas about preparing to write a story. Have them suggest questions they would ask an author about story writing. Have the students read the article, telling them to look for specific hints that Frank Bonham offers on how to set about writing a story and for answers to the questions they have posed.

Talking Points

- Use the To think about on page 403 of the student text.
- Would these hints help all writers, or does each writer have to develop his or her own approach? (Answers will vary.)
- Which suggestion for writing in this article do you find the most helpful? Why? (Answers will vary.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

reconstruct information by recording/organizing in an outline

evaluate and judge ideas by drawing conclusions

- Read through the article again and make an outline of the author’s ideas to help you begin writing. For example:
 - Keep a work-in-progress file.
 - Start making notes, developing ideas and characters.
 - Use the “controlled dreaming” process by reading in a related situation, writing down ideas that come to you and continuing to read until ideas become too distracting.
 - When you have a lot of notes, unscramble them and prepare an outline.
 - If possible, obtain feedback on the outline.
 - Use card file to flesh out characters, scenes.
 - Read other material, e.g. Flannery O’Connor’s *Mystery and Manners*.
 - “Court” a story idea before you “marry” it.
- Discuss this process with the students. Does it make sense to them or not? What parts of it could they see themselves using? Had they realized previously that writing could involve so much work aside from the actual writing of the story?

2. Invention, Imagination, and Reality/405



Departure Points

Writing

- Have the students begin a class file of “card tricks” in which they record observations about weather, characters, dialogue, slang, and story backgrounds. Each student can refer to the file when necessary. Encourage any students who may want to start such a file for themselves.

Research

- Use the To do on page 403 of the student text.

Art

- Have each student draw a picture of a real or imaginary person, making their appearance and clothing reflect their character as much as possible. Have the students exchange their drawings with someone else so that each student can use someone else's drawing as the basis for a brief written character sketch.

Extended Reading

- Have available a copy of Flannery O'Connor's *Mystery and Manners* for the students' perusal.

Starting Points

In this selection Agatha Christie describes her method of putting together a mystery story. Ask the students how many of them are Agatha Christie fans. Have them tell what they like about her work. Encourage discussion of mystery writing generally. Does it differ from other types of writing? Are plot, character, and setting equally important? Have the students discuss mystery stories they have enjoyed, listing on the board what they consider to be the essential ingredients. Tell them that they are going to find out how Agatha Christie approached the writing of her very successful mysteries. Suggest that they read the article beginning on page 405 to learn what hints she has to offer and see how these compare with the hints offered by Frank Bonham.

Talking Points

- Why would Agatha Christie give “an indignant denial to that monstrous suggestion” when asked if her characters came from real life? (She felt they were totally her own invention, involving more creativity than copying from real life.)
- Do you think it's possible that her characters were totally her own invention? (Answers will vary, but students may indicate that anyone as observant as Agatha Christie couldn't fail to have details about physical appearance and mannerisms tucked away in her unconscious to draw upon when developing a new character.)
- How does the idea of starting with a title and then writing the story to match it strike you? Do you think that would work for most writers? (Answers will vary, but will probably tend toward a negative response. The title would more naturally seem to evolve from the story.)
- Is the material on page 407 an example of the “controlled” dreaming that Frank Bonham talks about? (Answers will vary.)
- Do you think the title of this selection is a good one? Why or why not? (Answers will vary.)
- Why do you think mystery stories are so popular? (Answers will vary.)
- Use the To think about on page 408 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which relate ideas
reconstruct information by recording/organizing
in note form

- Have the students skim the article and take brief notes on the points that Agatha Christie makes:
 - ideas come from her own head
 - she gets the idea into shape and starts writing
 - her characters are invented
 - the setting comes from outside; it's real
 - various scenes stay in her mind and suggest themselves as settings, story beginnings, and titles
 - information can be found in the newspaper, especially on the front page
 - read, note, consider, and classify
 - come to terms with the background, no matter how fantastic
 - based on facts from the daily news, an author can develop various story ideas
- Discuss these points with the students. How helpful do they think these hints might be?
- Ask them where Christie places most of her emphasis. Would this be successful for all authors?
- Have them recall the list they made for the previous selection and compare it with their notes from this one. Which one provides more detail? Which one seems to demand the most effort? Which one seems most likely to help a beginning writer?
- Through discussion help the students to see that, to a large degree, each writer must develop a system which works for him or her.
- Have the students examine the first page of the selection again. What is unusual about the way the article has been written? (dialogue) Discuss the effect of this technique with the students. (It makes for a chatty style so that the author gets her points across in an informal way.)

Vocabulary

Page 405

- The universal opinion seems firmly established that there is a magic source of ideas which authors have discovered how to tap.
- If one idea in particular seems attractive, and you feel you could do something with it, then you toss it around, play tricks with it, work it up, tone it down, and gradually get it into shape.

- An indignant denial to that monstrous suggestion.

Page 408

- And yet one knows – of one's own knowledge – how much goodness there is in this world of ours – the kindnesses done, the goodness of heart, the acts of compassion, the kindness of neighbor to neighbor, the helpful actions of girls and boys.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase or give the meaning in their own words of the underlined words. Have them search in the surrounding text for clues which will help them to do this.

universal opinion – . . . there is a magic source of ideas (Have the students offer other examples of "firmly established universal opinions.")

gradually – . . . toss it around . . . play tricks with it, work it up, tone it down . . . gradually get it into shape. (A structural analytical approach could also be taken – gradual, grade. Ask the students to give other examples of things that change gradually.)

indignant denial – . . . to that monstrous suggestion. (What kind of denial is it?)

compassion – the kindness of neighbor to neighbor

3. Beginning A Story/409*



Departure Points

Art

- Tell the students to imagine they are writers working on the setting for a story. Have them go on an architectural hunt to find an interesting street or building, then take photographs or sketches of these buildings and streets to make a file of ideas for settings.

Writing

- Use the To do on page 408 of the student text.
- Have the students begin a “spy journal” by creating a secret notebook of blatantly honest jottings about classmates, parents, neighbors. They should observe each day and make notes of anything that interests them. The “spy journal” should be kept for their exclusive use for stories. People will remain anonymous, of course.
- Have the students choose a very commonplace setting and write about the place in such a way as to make it appear very suspicious to anyone who reads the description. Share the descriptions in class.

Speaking/Listening

- Invite an R.C.M.P. officer to come to your class to talk with the students. Make up a list of specific questions in advance. If someone hired a private detective to spy on someone else, what could he do within the law? What are the individual’s rights?

Starting Points

Some stories “grab” us and others seem dull and uninteresting. This selection will help students to learn how to capture an audience, introduce characters, and establish settings. Ask the students to think about a favorite story. Have several of them tell the class how their particular favorite begins. What is it about the beginning of the story that makes them want to read on? Make a list of story titles on the chalkboard. Next to each title describe the beginning and its impact on the audience. Tell the students that the selection they are about to read should help them to see the varieties of ways stories can begin. Have the students read the article to learn the finer points of beginning a story.

Talking Points

- Use the To think about on page 410 of the student text.
- Which of the three opening paragraphs did you like best? Why? (Answers will vary.)
- Do you agree with Florence Jane Soman that the opening paragraph of a story is “the most important of all?” (Answers will vary.)

*** Information to Note:**

Sentence length and some of the vocabulary may make this selection difficult for students to comprehend. If you find that this is the case, use the vocabulary material in the Skill Points as an aid to student comprehension.

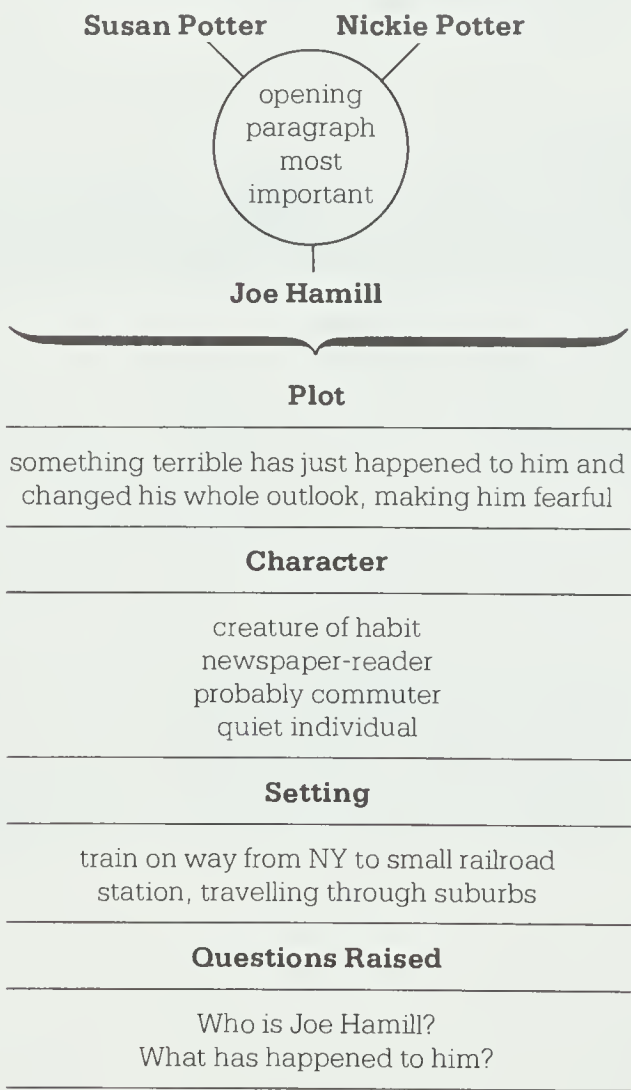
Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

reconstruct information by recording/organizing in wheels

- Have the students reread the opening paragraph of the article and select the sentence that most clearly tells the point the author is making. ("But certainly the beginning of a story– its opening paragraph– is most important of all.")
- Have them write the gist of this sentence, "opening paragraph most important," in a small circle.
- Have them draw three spokes extending from the circle. At the end of each spoke they should write the name of each of the three characters in the story openers. Beside or beneath each, they could write "Plot," "Character," "Setting," and "Questions Raised." For each, fill in what they learn from the opening paragraph. For example:



Vocabulary

Page 409

- The middle is by no means always the longest; it can even be the shortest, depending upon the narrative flow.
- It was astonishing, he thought, how a personal catastrophe could touch all the things around you and taint them with the sick colors of your fear until nothing looked the same – not even the familiar, pretty little railroad station of Greenbrook that now loomed ahead of him.

Page 410

- In her room, Nickie Potter, aged fifteen, gazed dispassionately at herself in the mirror.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase, or give the meaning of the underlined words in their own words. Have them search in the surrounding text for clues which will help them.

narrative flow– The middle is by no means always the longest; it can even be the shortest (What would the "narrative flow" be that these other important elements should depend on it?)

astonishing– . . . how a personal catastrophe could touch all the things around you and taint them with the sick colors of your fear (Have the students find a synonym for this expression.)

catastrophe– could touch all the things around you . . . taint them with the sick colors of your fear

dispassionately– . . . a fierce uncompromising honesty . . . a kind of critical self-purging

4. The End/411



Departure Points

Writing

- Have the students write out several story beginnings. Try to make them informative, vivid, and gripping, as in the examples in the selection. Have some of these read to the class.

Research

- Have each student look through six books and find the story beginning that most interests them. Have each student write out the information given in the opening and the questions it raises. These can be compiled and displayed where students will have ready access to them.

Speaking/Listening

- Have the students work in groups to provide a skeletal outline for the remainder of each of the stories. Have one member of the group present the outline orally to the class. Discuss this group's continuation of the story. Does the rest of the class agree or disagree with that general approach?

Starting Points

This selection tells of the importance of a story conclusion that doesn't leave the reader "up in the air." Discuss story endings with the students. Ask them what kinds of endings they like. Do they like "all lived happily ever after" endings? Do they like all the loose ends to be tied, all the questions answered? Do they like to be left with something to think about, something to try to figure out? Have them tell about story endings they found particularly satisfying. Tell them they are now going to read a famous author's opinion about story endings. Write Maugham's name on the board and ask if any students are familiar with his work. Write three or four of his best-known titles on the board (e.g. *The Moon and Sixpence*, *Of Human Bondage*, *The Razor's Edge*). Have the students read "The End" to find out what Maugham has to say about story endings.

Talking Points

- Use the To think about on page 411 of the student text.
- Why shouldn't an author be "left up in the air" at the end of his/her own story? (The story would not be complete or unified if that were the case. The ending can appear to be "up in the air" but the author must be very deliberate about leaving it that way and do it for a purpose.)
- What does the author mean by "I want a story to have form"? How does a good ending fit in with form? (He wants it to take a definite shape; an "up-in-the-air" ending would leave the story without such a shape.)
- What does Somerset Maugham mean by a "conclusion that leaves no legitimate room for questioning"? Use the To do on page 411 of the student text.

5. Uncle Cyril /412

Departure Points

Art

- Have each student prepare a story board. Have them remove its final frame and pass the remainder to a classmate. The classmate completes the story and the two compare endings, discussing their reasons for choosing it and why one might be more appropriate than the other.

Starting Points

In this poem a fascinatingly different uncle visits and entertains with vivid stories of exotic places. Do the students have any unique relatives or other persons they know who are unusual personalities? What makes these people so special? Draw out descriptions of the persons mentioned by the students. List the details of characterization on the board. Read the poem for the students. Have them listen to make inferences about Uncle Cyril's personality. Discuss their ideas. Have the students read the poem silently to experience the effect Uncle Cyril had on the children.

Talking Points

- Use the To think about on page 413 of the student text.
- Why did the children see Uncle Cyril differently than the adults? (He captivated them with stories, and they didn't see how incompetently he performed as an adult.)
- Discuss the following phrases used by the children. How do they give a further definition to their uncle's personality?

"but when he came, a wind blew into the house, and nothing was the same"

"... he moved in rapid jerks; /A key, you might have thought, had just wound up the works."

- The setting for this poem is in a simple household, but other exotic settings are suggested. List the details in the poem which turn the children's eyes to faraway places.
- An author uses figurative language to come closer to a description of the truth. Rather than simply stating facts, figurative language gives the whole picture. How does the author use figurative language in the last stanza of the poem to show Uncle Cyril's effect on the children? Discuss the following quote:

"... At last, when he had dwindled out of sight, /The elders turned away with doubtful looks, /But we drew tufted palms in our dull lesson-books."

6. The Umbrella Man /414



Departure Points

Writing

- Write a poem about one of your relatives or a person who made a vivid impression on you as a child.

Drama

- Have two students play Aunt Jane and Mother from the poem. A discussion is in progress after Uncle Cyril has left. What do they have to say about his visit?

Speaking/Listening

- Use the To do on page 413 of the student text.
- Have a visitor come to the classroom to tell stories of his or her travels. Every community has some individual who has stories and experiences to tell. Choose someone that the students can pretend is their "Uncle Cyril."

Starting Points

A simple setting, a rainy day, and an intriguing tale of a con artist on an English street are the ingredients for this selection. Ask the students if they have ever met anyone about whom they have formed a quick first impression which was later drastically changed. What made them form their first impression? Did their own built-in attitudes have anything to do with it? What made them change it? Did the person not conform to what their attitudes had led them to expect? Ask the students to read the story, noting the mother's and daughter's attitudes toward the umbrella man, whether the old man does or does not live up to their expectations, and how their attitudes change.

Talking Points

- Use the To think about on page 423 of the student text.
- Why was the old man dressed so well and yet in need of such a small amount of money? (Answers will vary.)
- What "rules" did the mother suggest her daughter attend to? How did the rules work in this story? (The nicer a strange man seems to be, the more suspicious you must become. You can always spot a gentleman by the shoes he wears. Never rush things. Always take your time when you are summing someone up. Then you'll never make mistakes. None of her rules worked in this story. Her rules were not made to apply to an expert con man like this one.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

gain understanding of details which lead to characterization

- For each of the three characters, find examples of things they do and say, and what others say about them. Sum up these examples in brief sentences where possible, suggesting the characteristics they indicate. For example:

Mother

aged thirty-four

very cool and distant

She is a suspicious person,

can make people feel very uncomfortable

sharp-tongued at times

My mother stood there chewing her lower lip. She was beginning to melt a bit. (can be swayed)

She saw me watching her.

tells the old man she won't take his umbrella (has a sense of fair play; doesn't feel good about taking advantage of anyone)

gave me a triumphant sideways look (doesn't like to feel unsure of herself – is relieved when her surmises seem to be correct)

tells daughter the old man is probably titled (gets easily carried away when she feels she has had a successful encounter)

"This will be a good lesson to you." (quick to point out to her daughter the lessons in life she feels the girl should learn)

"He's up to something," my mother said, stony-faced. (quick to change her mind when her expectations are not being met)

"I don't know," my mother snapped. "But I'm going to find out." (determined)

"He's a barefaced liar! He's a crook!" (has very definite ideas – no gray areas; everything's black and white)

"I'm not giving up now." (persistent)

"Fancy paying a pound for something you swallow in one go!" (note also, comment about how she had never been able to afford a silk umbrella – concerned about and aware of money)

"But I'll bet he prays like mad for rainy days." (willing to acknowledge that she's been outsmarted, some sense of humor)

- Discuss with the students the character of the mother that emerges. On the surface she seems cold and unapproachable. What makes her likable? (The girl obviously sees her with affection, and the fact that she's outwitted makes the reader feel kindly toward her.)
- Continue in the same manner with examples for the daughter and the umbrella man.
- Discuss why the story reads so well from a twelve-year-old girl's point-of-view. How might it have differed if it had been told by the mother? by the umbrella man?

7. The Interlopers /424



Departure Points

Speaking/Listening

- When we read stories, we see and hear characters talk. We form our own impressions of what lies behind the words they speak. We may anticipate their train of thought and we often remember episodes involving ourselves which parallel a part of the story. Did this happen during the reading of "The Umbrella Man"? Have the students discuss their own inner thoughts as they were reading the story.

Writing

- Have the umbrella man write a letter to his ailing mother telling her about himself and his life.
- Have the students write a short essay on "The Art of the Con Artist," referring to any experience they might have had with such persons.
- Have the students write a sequel to the story in which they tell what the umbrella man did on a sunny day.

Starting Points

A bitter family feud over land provides the emotional background for a gripping story with a surprise ending. An "interloper" is one who intrudes into other's lives or property. The interlopers in this story are not what the reader has been led to expect.

Ask the students how they would feel if the family next door to them announced that the students' backyard belonged to them and would henceforth be used for the next-door family's gardening, barbecuing, and other pleasures. What would they do? If the matter were taken to court and the court ruled in favor of the family next door, what would they do then? Tell the students that they are going to read a story about representatives of two families who have been feuding for many years over land claims, and that the story will take some unexpected turns. Have them read to find out who the interlopers are and what part they play in the story.

Talking Points

- How does the author use Nature to further the theme of the story? (The trees keep the men trapped and give them time to think about the mistake they have made all those years.)
- Use the To think about on page 432 of the student text.
- What might have happened if the men had not been trapped? (Answers will vary.)
- Who were the interlopers? Were there different interlopers at different points in the story? (At the beginning of the story, the Znaeym and von Gradwitz families were interlopers as far as each other was concerned. The Courts had been "cursed interlopers." The two men saw outsiders as possible interlopers who might try to prolong the feud after they had made peace. The wolves were interlopers.)
- Was Nature an interloper? (Answers will vary, but students could feel Nature intruded by causing the beech tree to crash down on them.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is as follows:

appreciate and understand elements of the author's craft – mood, theme, plot

- Use the To do on page 432 of the student text. It deals with details which establish a strong plot. Points the students might list are as follows:

The Znaeym and von Gradwitz families have been feuding for many years over land claims.

The Courts have awarded the land to the von Gradwitz family, but the Znaeyms refused to accept the decision.

Ulrich von Gradwitz and George Znaeym were stalking each other in the forest because each wanted to kill the other.

The two men came face to face under a tree.

As they hesitated to shoot at each other, the tree crashed down on them.

After some snarling at each other, Ulrich offered wine to George.

George refused, but Ulrich again offered friendship and this time was accepted.

The two men daydream about their reconciliation and what it would mean.

They think they hear their men coming.

They see the wolves.

- Reread the story and list adjectives and descriptive phrases which establish the feeling of the forest setting.
- Discuss how the setting in the midst of wild Nature helped the author present his theme of reconciliation.
- What is the feeling between the two men when they are first trapped? when they had been trapped awhile? towards the end of the story? Skim through each section of the story and list words which help reveal the feelings of the two men.
- How does the author reveal the theme of reconciliation? At what point in the story do the two men change their views towards one another? Discuss the process they went through. What is ironic about the ending of the story after the two men are reconciled?

Vocabulary

Page 424

- In a forest of mixed growth somewhere on the eastern spurs of the Carpathians, a man stood one winter night watching and listening, as though he waited for some beast of the woods to come within range of his vision, and later, of his rifle.

- The forest lands of Gradwitz were of wide extent and well stocked with game; the narrow strip of precipitous woodland that lay on its outskirts was not remarkable for the game it harbored or the shooting it afforded, but it was the most jealously guarded of all its owner's territorial possessions.

- A famous lawsuit, in the days of his grandfather, had wrested it from the illegal possession of a neighboring family of petty landowners; the dispossessed party had never acquiesced in the judgment of the Courts, and a long series of poaching affrays and similar scandals had embittered the relationships between the families for three generations.

Page 425

- He strayed away by himself from the watchers whom he had placed in ambush on the crest of the hill, and wandered far down the steep slopes amid the wild tangle of undergrowth, peering through the tree trunks and listening through the whistling and skirling of the wind and the restless beating of the branches for sight or sound of the marauders.

- The chance had come to give full play to the passions of a lifetime.

Page 427

- At his side, so near that under ordinary circumstances he could almost have touched him, lay George Znaeym, alive and struggling, but obviously as helplessly pinioned down as himself.

Page 428

- "For form's sake I shall send my condolences to your family."

- Both had now given up the useless struggle to free themselves from the mass of wood that held them down; Ulrich limited his endeavors to an effort to bring his one partially free arm near enough to his outer coat pocket to draw out his wine flask.

Page 429

- In the pain and languor that Ulrich was feeling the old fierce hatred seemed to be dying down.

Page 430

- For a space both men were silent, turning over in their minds the wonderful changes that this dramatic reconciliation would bring about.
- In the cold, gloomy forest with the wind tearing in fitful gusts through the naked branches and whistling round the tree trunks, they lay and waited for the help that would bring release and succor to both parties.

Page 432

- "No," said Ulrich with a laugh, the idiotic chattering laugh of a man unstrung with a hideous fear.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase, or give the meaning of the underlined words in their own words. Have them search in the surrounding text for clues which help them to do this. In a forest of mixed growth somewhere on the eastern spurs of the Carpathians – (Encourage the students to visualize this scene. Imagery can provide a helpful tool in creating in-depth comprehension.)

precipitous – . . . crest of the hill . . . down the steep

slopes (Page 425. Students could also use a structural analytical attack on this word – precipice.)

wrested – . . . from the illegal possession

dispossessed – . . . wrested it from the illegal possession of a neighboring family

acquiesced – . . . in the judgment of the Courts . . . a long series of poaching affrays

poaching affrays – . . . wrested it from the illegal . . .

dispossessed party had never acquiesced . . .

similar scandals

ambush – watchers . . . on the crest of a hill

marauders – . . . prowling thieves

chance had come to give full play to the passions of a

lifetime – . . . shoot down his neighbor in cold blood

(Have the students paraphrase the entire thought.)

pinioned – . . . pinned beneath the fallen mass . . .

helplessly pinioned.

condolences – . . . will find you dead . . . condolences to your family

endeavours – . . . struggle

languor – . . . exhaustion . . . the old fierce hatred seemed to be dying down

dramatic reconciliation – (The preceding paragraph provides the context. Have the students visualize the scene that the two men imagine.)

succor – . . . honorable attention

idiotic chattering laugh of a man unstrung with a

hideous fear – (Have the students imagine themselves in this position and the sounds they might make.)

Departure Points

Writing

- Have the students write a sequel to this story. What happened to the men and to the land? What dispersal of the land would have pleased the two men under the circumstances? Or, if the men had become delirious and had only imagined the approach of the wolves, what then? Have the students use their imaginations.

Art

- Have the students do an illustration of the interlopers coming over the hill. Show the men in the foreground.

Drama

- Let the students work in groups on a simple script for a modern-day family feud. Select students to play the characters and act it out for the class. Discuss a resolution for the feud.
- Have the students dramatize the selection.

CULMINATING THE THEME

- Invite the students to have a "Story Party." Students can come dressed as characters or authors. Have someone introduce these persons. Each guest has two minutes to talk about him or her self. Other guests can question the individual and guess his/her identity.
- To prepare for the party, have students skim through the entire book to choose an appropriate character or author to impersonate. (They might also choose memorable people from the additional reading materials used as extension activities.) Other students not in costume may be invited to join.

EVALUATING THE THEME

- The "Summary Activity" on page 433 of the student text invites students to choose one selection from the entire book and apply seven writing skills to it, explaining the choice. Have students complete the activity.

Everybody's Talkin'

OVERVIEW

The theme of this unit defines and explores the many varied possibilities for good communication. Students learn the subtleties of sending messages that can be received by others.

Whether the communication occurs on a multi-cultural scale, as in "Bonne Entente," page 436, or between people from modern and primitive cultures, as in "Walkabout," page 437, the reader learns that there is more to communication than words. A son's troubled inner feelings toward his mother are communicated in a rather indirect way in "The Torn Invitation," page 439. In the poem "Roots," page 451, the author receives impressions of his great-grandfather through an old photograph. Negative feelings are expressed in the poem "At the Cake-and-Doughnut Counter," page 453. Two artists, a painter and a dancer, communicate their ideas about painting and ballet in "Emily Carr," page 454, and "Karen Kain, Lady of Dance," page 457. "A Lover Needs a Guitar," page 458, is an amusing story of communication between two close friends during the time when one of them makes a wild attempt at a romantic communication. All of the above selections allow the students to share in the exploration of communication – to send messages and to receive messages.



SPIL/R

Objectives

- reviewing and using language skills

Experiences

- using theme related vocabulary (ongoing)
- discussing ideas related to the theme (ongoing)
- comprehending selections related to the theme
 - poems:
 - Everybody's Talkin', p. 266
 - Teevee p. 270
 - Thoughts on Talkers p. 271
 - Orders p. 271
 - cartoons:
 - Peanuts p. 267
- developing writing skills
 - reviewing and using writing skills
- additional reading on the theme **p. 170**

*Numbers which appear in boldface type refer to Teacher's Guide pages. Numbers in lightface type refer to the student text pages.

Products

Speaking/Listening

- discussing communication **p. 165**
- listening to mood music **p. 167**
- discussing communications from music **p. 167**
- giving musical performances **p. 167**
- discussing artists' works **p. 167**
- interviewing local artists **p. 168**
- listening to poems **p. 168**
- conducting a conversation **p. 169**

Writing

- categorizing moods in songs **p. 166**
- writing a poem or song **p. 166**
- writing characteristics of a good conversationalist **p. 169**
- writing poems and descriptive prose **p. 169**
- recording the results of a conversation **p. 169**

Drama

- using improvisation **p. 166**

Art

- preparing communications posters **p. 166**
- creating pictures to express feelings **p. 167**

Research

- researching Canadian artists p. 269

Everybody's Talkin'

Focus:

the hows, whos, and whys of communication

Topics:

- non-verbal communication
- communication oddities
- blocks in communication

SPIR

Objectives

- gain understanding of details
 - which lead to characterization
 - which establish a point of view
- evaluate and judge ideas to determine feelings, attitudes, motivation, humor
- evaluate and judge ideas by drawing conclusions
- appreciate and understand elements of the author's craft— theme
- appreciate and respond to simple figurative language
- locate specific information by
 - reading to determine author's point of view
 - reading to find supporting details
- perceive organization by scanning to find the main idea in topic sentence

Experiences

- relating ideas to be experienced in the selections to personal experience or to personal knowledge (STARTING POINTS)
- setting a purpose for reading
- reading the selections
 - fiction:
 - Walkabout p. 437
 - The Torn Invitation p. 439
 - A Lover Needs a Guitar p. 458
 - non-fiction:
 - Emily Carr p. 454
 - Karen Kain, Lady of Dance p. 457
 - poetry:
 - Bonne Entente p. 436
 - Roots p. 451
 - At The Cake-and-Doughnut Counter p. 453
- discussing concepts and ideas from the selections (TALKING POINTS)
- reflecting on ideas from the selections (TO THINK ABOUT)
- developing comprehension skills (SKILL POINTS)
- developing vocabulary/word attack strategies (SKILL POINTS)
- additional reading on the theme p. 289

Products

Speaking/Listening

- relating a quotation to the story p. 296
- discussing a collage p. 297
- reporting on an exhibition or book p. 297
- discussing a quotation p. 300

Writing

- writing a serious essay p. 292
- creating a booklet p. 294
- writing a letter p. 294
- writing a paragraph p. 299
- writing a poem p. 297, p. 299
- writing a paragraph about a painter p. 300
- writing poems about dancing p. 302
- writing entries in Flora's diary p. 305
- writing a short story p. 305
- writing a song p. 305
- writing an alternate ending p. 305

Drama

- role-playing parents p. 296
- role-playing the parts of customer and salesperson p. 299
- expressing music through movement p. 302

Art

- making a poster ad p. 292
- illustrating an incident p. 294
- making an invitation p. 296
- responding to a painting p. 300
- bringing prints to class p. 300
- creating a mural p. 306

OBJECTIVES

Main Objective	The students will be asked to:
Understanding Main Ideas and Details	<ul style="list-style-type: none">• gain understanding of details<ul style="list-style-type: none">- which lead to characterization- which establish a point of view

Other Objectives	The students will be asked to:
Making Judgments	<ul style="list-style-type: none">• evaluate and judge ideas to determine feelings, attitudes, motivation, humor• evaluate and judge ideas by drawing conclusions
Appreciating the Choice of Language	<ul style="list-style-type: none">• appreciate and understand elements of the author's craft — theme• appreciate and respond to simple figurative language
Using Study Skills	<ul style="list-style-type: none">• locate specific information by<ul style="list-style-type: none">- reading to determine author's point of view- reading to find supporting details• perceive organization by scanning to find the main idea in topic sentence

The workbook accompanying this program provides additional practice in these objectives.

INTRODUCING THE THEME

Ask the students what they expect when they talk to someone. Do they expect the person to listen? Do they expect a response? How do they feel when neither of these expectations is met? When someone talks to them, how do they feel when their response is ignored? Remind the students that talk is worthless unless it is listened to, and that it takes both a speaker and a listener to have a conversation.

Have the students examine the illustration on page 434 of their texts and tell you what they think is happening. Is it more important to be a good talker than to be a good listener? Promote a class discussion about the ways in which a person can become a better communicator and a more sensitive receptor. Why do people become easily confused when listening to others? If your mind is "set," can you hope to understand another person who is talking on a topic about which you have strong opposing feelings? Have the students read the introductory material on page 435 of the student text.

ONGOING ACTIVITIES FOR THE THEME

1. "Babble," "tattle," "chitchat," "gossip," "powwow," "blurt," "rant," "spout," and "garble" are all words which describe the manner in which verbal messages may be sent. Have the students brainstorm to make a list of colloquial expressions which convey the manner of speech. As they read through the selections they should add other words which belong to this classification.
2. Have the students create a display representing the non-verbal ways of communicating. A-V materials, bulletin board materials, and information on topics such as sign language and body language would be appropriate. Invite others to partake of the display.
3. Suggest to the students that while reading and discussing this chapter they keep a personal diary account of their thoughts, feelings, and responses to the ideas of each selection.
4. Have the students study the following quotations about communication and write their responses to them:
 - "Well-timed silence hath more eloquence than speech." (Tupper)
 - "Many can argue; not many converse." (A.B. Alcott)

Allow the students to discuss these quotations in small groups. Response can then be shared with the class. What is being said about verbal communication?

5. There are many fine writings on the theme of communication. Have as many as possible of the following titles available for students to read as an extension activity.

Bibliography:

Bolian, Polly. *Symbols: The Language of Communication*. Franklin Watts. 1975.

The meaning and use of symbols in language are explained.

Gr. 5 and up.

Brandt, Sue. *How to Improve Your Written English*. Franklin Watts. 1972.

Discusses the differences between written and spoken English, and gives examples and exercises for improving written speech.

Gr. 4-7.

Corbett, Scott. *The Big Joke Game*. Dutton. 1972.

Limericks, jokes and puns abound in this tale.

Gr. 3-6.

* Good, E. Reginald. *Anna's Art: The Fraktur Art of Anna Weber, a Waterloo County Mennonite Artist, 1814-1888*. Pochauna Publications. 1976.

Fraktur is a German folk art practised by Weber over one hundred years ago in Waterloo county, Ontario.

Gr. 9 and up.

* Hesse, M.G., ed. *Childhood and Youth in Canadian Literature*. Macmillan. 1979.

This addition to the series Themes in Canadian Literature is a collection of literature about childhood and youth.

Gr. 9 and up.

Juster, Norton. *The Phantom Tollbooth*. Random House. 1961.

A young boy journeys to the land of Dictionopolis.

Gr. 5-7.

* Lee, Dennis. *Alligator Pie*. Macmillan. 1974.

Delightful nonsense poems for children of all ages.

Gr. 2 and up.

* Lipman, Louise and Marci Lipman. *20/20: Contemporary Canadian Art*. Lester & Orpen Dennys. 1979.

A collection of twenty color reproductions of contemporary Canadian paintings, including short biographies of the represented artists.

Gr. 5-12.

* McConnell, R.E. *Our Own Voice: Canadian English and How it is Studied*. Gage. 1978.

The development and dialects of Canadian English.

Gr. 7 and up.

* Montero, Gloria. *The Immigrants*. James Lorimer. 1977.

A collection which describes the experiences of immigrants in contemporary urban Canada.

Gr. 8 and up.

* Moore, Brian. *The Luck of Ginger Coffey*. New Canadian Library. 1972.

An Irish immigrant arrives in Montreal filled with dreams of success.

Gr. 7-10.

* Pollock, Sharon. *Walsh*. Talonbooks. 1974.

A play based on the historical event of Sitting Bull's entrance into Canada with 3000 Sioux seeking shelter from the U.S. Army.

Gr. 7-12.

* Russell, Ted. *Tales from Pigeon Inlet*. Breakwater Books. 1978.

A collection of humorous short stories dealing with life experiences in a Newfoundland outpost.

Gr. 7 and up.

* Salverson, Laura Goodman. *The Viking Heart*. McClelland & Stewart. 1975.

The story of three generations of a family which left Iceland for Manitoba.

Gr. 7-10.

Schiller, Andrew and William Jenkins. *Junior Thesaurus: In Other Words II*. Rev. ed. Lothrop, Lee & Shepard. 1978.

A junior version of the standard thesaurus.

Gr. 4-8.

Vestly, Anne-Catherine. *Hello, Aurora*. Crowell. 1974.

The story of a young girl's adjustment to moving to a new town.

Gr. 5-9.

* Canadian Titles

INTEGRATION WITH STARTING POINTS IN LANGUAGE

The language activities in “Everybody’s Talkin’” in Starting Points in Language might be integrated in this suggested sequence:

Starting Points in Language Revised/E

Pages 264-265. Starting Point Activities

3. Pages 266-267. Music crosses language barriers and expresses a variety of feelings and ideas in the song, “Everybody’s Talkin’.” The cartoon and photo also show how feelings can be expressed through music.

6. Pages 268-269. Canadian artists try to express their feelings through their art. Students have the opportunity to respond to the creative messages.

Starting Points in Reading/E

Pages 434-435. Chapter Opener; overview of the theme

- 1.** Page 436. “Bonne Entente” describes some of the pleasures and complications of communications between two cultures living side by side.
- 2.** Page 437. Modern-day civilization meets primitive civilization and succeeds in communicating in “Walkabout.”
- 4.** Page 439. In “The Torn Invitation,” a son has difficulty in expressing his ambivalent feelings towards a mother who represents another culture and way of life.
- 5.** Page 451. In the poem “Roots,” an old photograph recalls a long-ago way of life and bridges the gap between distant generations.

Starting Points in Language Revised /E

8. Page 270. This poem shows the harmful effect television can have on communication between people.

11. Page 271. Enough talk! The authors of these two poems, "Thoughts on Talkers" and "Orders," acknowledge the talk and other sounds around them, but also recognize the need to sit silent and wonder.

Starting Points in Reading /E

7. Pages 454-457. Two Canadian artists reveal thoughts and feelings about painting and ballet in "Emily Carr" and "Karen Kain, Lady of Dance."

9. Page 453. Negative feelings are expressed indirectly in the poem, "At the Cake-and-Doughnut Counter."

10. Page 458. A guitar and a love song are the ingredients in a young boy's attempt to directly express his positive feelings in "A Lover Needs a Guitar."

1. Bonne Entente /436

Starting Points

This short amusing poem describes communications in a country where two major cultures and two major languages co-exist. Ask the students if they have experienced any of the side-effects of biculturalism. Have they visited towns where a knowledge of both languages was necessary to understand what was going on? How do the two cultures differ? How are they similar?

- Read the poem for the students. Ask them what examples of biculturalism the author cites. Why does he call them “advantages of living with two cultures”?
- Have the students read the poem silently to further their appreciation of its humor and of the point the author makes.

Talking Points

- Use the To think about on page 436 of the student text.
- What was funny about the three examples the poet cited in the poem? (The first one was funny because of the word “Ascension.” One would expect an elevator to ascend on that day of all days. In the second, the word “feast” suggests that large amounts of garbage will be produced as a result, but because the feast is taking place, the garbage will not be collected. The third example takes its humor from a bilingual play on the word “profound,” meaning “deep.”)
- Can you think of any other amusing examples of the use of two languages? Explain. (Answers will vary.)

Departure Points

- Writing*
- Have the students write a serious, short essay about the benefits of living in a multi-cultural society, pointing out how much stronger and richer (culturally) such a society can be because of the variety of backgrounds within it.
- Art*
- Have the students illustrate in poster form an advertisement for life in Canada, emphasizing the benefits of the English-French cultural influences.

2. Walkabout /437



Starting Points

Students see that communication can happen through means other than words when a simple sneeze breaks the barrier between two "civilized" children and an aboriginal boy. Ask several students to describe situations that made them laugh. As they describe them, jot down on the board a few of the main points so that the students will be able to recall each incident. Ask the students if the incidents would have been funny had they been unable to speak English. If so, why? If not, why not? What kinds of humor can cross language barriers? Remind the students of clowns and mimes. Suggest to them that sometimes language and cultural barriers can be crossed by very simple actions which inspire humor. Tell them to read the selection to find out what action provides the humor and how the characters react to it.

Talking Points

- Why was Mary so embarrassed about her brother's sneeze? (She thought the sneeze eclipsed her own attempt at establishing communication with the bush boy.)
- Why did the two boys laugh so uproariously? (The universal humor of the situation struck them both; they both had a sense of the ridiculous.)
- Why did Mary repress her desire to join in the laughter? (She felt she was too grown-up and sensible to frolic with the younger boys.)
- Use the To think about on page 438 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- gain understanding of details which lead to characterization
 - evaluate and judge ideas to determine feelings, attitudes

- Have the students skim the story and note in three lists the actions and feelings of each character:

Peter	Mary	bush boy
fidgets	frustrated	stares
tries not to sneeze	angered	laughs
sneezes	pretends despair	rolls on ground
feels guilty	watches the boys	poses comically
laughs	disapproves	
poses comically	feels longing	

- Discuss these actions and feelings with the students. What do they tell about the characters? Could the students imagine themselves acting the same way?
- Have the students find the words and sentences the author uses to express the following:
 - he tried to repress a sneeze
 - helpless laughter
- Discuss with the students why the author expresses the above the way he does. (The build-up of words and short sentences parallels the feeling of both the sneeze and the laughter growing.)

Vocabulary

Page 437

- The delay was fraying his nerves.
- Then, quite involuntarily, he himself started a new train of events.
- It was a mighty sneeze for such a little fellow; the release of a series of concatenated explosions, all the more violent for having been dammed back.
- To his sister the sneeze was a calamity.
- Frustration warped her sense of justice.
- But the vehemence of the second sneeze was still tumbling leaves from the humble-bushes, when a new sound made her whirl around.

Page 438

- Peter's incongruous, out-of-proportion sneeze had touched off one of his peoples' most highly developed traits: a sense of the ridiculous; a sense so keenly felt as to be almost beyond control.

- The bush boy laughed with complete abandon.
- His mirth was infectious.
- It woke in Peter an instant response: a like appreciation of the ludicrous.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase or give the meaning of the underlined words in their own words. Have them search in the surrounding text for clues which help them to do this.

fraying his nerves – . . . started to fidget . . . wished someone would do something . . . wished something would happen (Have the students give examples of situations in which nerves might become frayed.)
 involuntarily – sneezed
 concatenated – . . . a series
 calamity – . . . the spell was shattered
 frustration – . . . turning on him angrily
 warped – (How might a feeling of frustration affect one's sense of justice?)
 vehemence – . . . mightier than the first . . . tumbling leaves from the humble-bushes
 a sense of the ridiculous – Peter's incongruous, out-of-proportion sneeze had touched off . . . a sense of the ridiculous
 complete abandon – . . . beyond control . . . flung himself to the ground . . . rolled head-over-heels in unrestrained delight
 mirth – unrestrained delight
 ludicrous – . . . out-of-proportion sneeze

Page 437

- She had just intensified her stare to the point – she felt sure – of irresistibility, when the spell was shattered.

Page 438

- A gust of laughter: melodious laughter; low at first, then becoming louder; unrestrained: disproportionate: uncontrolled.
- His mirth was infectious.
- At first apologetically, then whole-heartedly, he too started to laugh.

To develop word meanings use the following strategy. Have the students paraphrase or give the meaning of the underlined word in their own words. Discuss the words with them, encouraging a structural analytical approach.

irresistibility – resist, resistible, irresistible
 disproportionate – portion, proportion, proportionate
 infectious – infect
 apologetically – apology, apologize

Departure Points

Writing

- Have the students create a booklet of descriptions of gestures and movements and how different cultures interpret them. They should speak to people they know, such as neighbors, and anyone of a particular ethnic background. Make the booklet available for other classes to read.
- Have the students write a letter from Mary to her mother describing the incident in the bush.

Art

- Let the students illustrate the sneezing incident in "Walkabout" in a water-color acrylic painting.

Research

- Have students discover the meaning of the Australian word "walkabout." As they research the word, have them explore aspects of the Aboriginal culture that interest them, such as: what does "walkabout" mean to a bush boy? what is a bush boy's life like? what sort of knowledge would he be likely to have?

3. The Torn Invitation /439



Starting Points

With an invitation to a school open house as the vehicle, a fifteen-year-old high school student expresses ambivalent feelings toward his mother. This emotional theme is familiar to teen-agers. Invite a discussion of ‘feelings’ toward relatives or persons close to the students. How can one love and have negative feelings at the same time? Have students ever felt embarrassed about their parents? Have they ever been surprised to learn that, when they were feeling uncomfortable and embarrassed around their parents, some of their friends might have been feeling admiration and liking? How can ambivalent feelings be resolved? Will the other person understand your two sets of feelings?

Read aloud the title on page 439 and have the students look at the picture on page 443 of the text. What might the story be about? Have the students read the story, paying particular attention to the characters of Harry and his mother as they are gradually revealed. Refer students to the marginal notes for help in understanding the story.

Talking Points

- What were some of the things that bothered Harry about his mother? (her physical size, her unkempt appearance, her accent, her working at home)
- Why was it easier for Frankie to accept Mrs. Wojick? (his own mother was absent a lot; Mrs. Wojick was kind to him; he didn't have strong contradictory feelings)
- Use the To think about on page 450 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which establish a point of view

appreciate and understand elements of the author's craft – theme

- Refer to the discussion of the students' own experiences in Starting Points.
- Have the students skim the story and use the To do on page 450 of the student text. What actions, besides tearing up the invitation, did Harry perform that showed his feelings? List them. For example:
 - makes a mental comment about the redness of her hands and the untidiness of her hair
 - compares her unfavorably to other boys' mothers
 - feels angry about her accent
 - keeps the open house invitation secret
 - tears up the invitation to his mother
 - lies to his mother about having a game that day
 - admits his lie to Mr. Quint
 - becomes nervous when he sees his mother at the open house
 - admits to his mother that he tore up invitation
 - tells his mother he's her son
 - feels afraid when she looks at him
- Discuss these details with the class.
- Harry had a particular point of view regarding his mother at the beginning of the story. It changed at the end of the story. Have the students reread and write out in sentence form the change in Harry's point of view and why they feel it occurred.
- What is the author saying through this story? Can the students identify with his message or theme by comparing Harry's experiences with their own?
- Have the students discuss the question above in groups of three or four.

4. Roots /451

Departure Points

Speaking/Listening

- Have a class discussion on the following quotation:
 ‘‘It is easy for men to talk one thing and think another.’’ (Publilius)

How does the idea of this quote relate to the story?

Drama

- Mrs. Wojick has a talk with her husband about the open house. Have two students play the parts of mother and father. What are Harry’s mother’s feelings? Bring them out in the talk.

Art

- Have the students create the invitation which never got to Harry’s mother, putting their own details in it pertaining to time, place, etc.

Starting Points

Students gain insights into the life-styles, personal traits, and feelings of individuals from the past as portrayed in this poem. Have students seen any old photographs from the turn of the century? Do they have old family albums? What do the photos reveal of their ancestors’ life-styles? Did they get a feeling for the personalities of their ancestors?

Look at the picture on page 451 of the student text. Read the poem for the students. Have them make inferences about the great-grandfather in the poem. Discuss their ideas. Have the students read the poem silently to determine the author’s feelings.

Talking Points

- Use the To think about on page 452 of the student text.
- Why didn’t people smile for photographs taken at the turn of the century? (photography required long time-exposures in those days, so you had to keep your face still; having your picture taken was a serious event)
- How do photographs capture the feeling of the times? (by capturing images of people in their everyday lives and by showing how things looked in those days, e.g. buildings, clothes, etc.)

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
 appreciate and respond to simple figurative language

- This poem is about an old photograph, but the author uses words to create his own picture of his great-grandfather just as well as a camera. Have the students skim the poem and list the phrases used to describe the great-grandfather:

“the fourth man from the left in the photograph”

“wore a sort of Slavic blouse and the same kind of moustache”

“trying to convince somebody he’d use that axe on a man”

“he’d have joined a manhunt or helped with a lynching, would have thought it unmanly to have done otherwise”

“maybe it’s only that he’s proud of the axe”

“he must have been at least fifteen years younger than I am”

- Invite students to discuss their mental picture of the great-grandfather.
- The poet uses personification in the last stanza: he gives life to the winter sun. Write out an explanation of the last three lines of the poem. (The camera caught a trace of the great-grandfather’s soul and preserved it for the future.)

Departure Points

Speaking/Listening

- Have the students make a collage of old and new photographs which reveal a lot about the people in them. Encourage students to discuss and make inferences about the people or the life-style from the photos.
- Let the students attend an exhibition of photography or look through books of published photographers’ works. Then have them report their impressions of the show or book.

Writing

- Have the students write a poem about their own “roots”.

5. At the Cake-and-Doughnut Counter/453

Starting Points

This poem expresses the indifference of the public to the feelings of those who serve them. Have any of the students worked as waitresses, short-order cooks, sales-clerks, car-wash attendants, ticket-takers? How did they feel about the public? How were they treated? How did they treat their customers? Discuss the examples of student experiences brought forward. Read the poem for the students. Emphasize the emotions of the poem with your voice. Have the students listen for the feelings that are being expressed.

Talking Points

- Use the To think about on page 453 of the student text.
- Have you ever had similar feelings towards service-people? How did you handle the situation? (Answers will vary.)
- What does the poet mean by the last four lines? (He appears to be saying the waitress is a servant with no life beyond her job, therefore she would be better off dead than to lose the customer who is the one thing that gives her life a purpose. But in fact he is saying he matters nothing to her and she would be much better off if *he* were dead.)

Skill Points

Comprehension

The key comprehension skill presented in this selection is:

evaluate and judge ideas to determine feelings, attitudes, motivation

- Have the students skim the poem and list the actions the customer performs. Ask the students to identify the emotions that the actions reveal:
 - “stalked away” (anger)
 - “All I want is my bran muffins and my doughnuts placed in a bag” (no personal contact required)
- Have the students list the actions the customer wants the salesperson to perform:
 - “take it up with your manager” (shows callousness)
 - “write a letter to the Woolworth family”
 - “smile, even say a nice word or two” (shows sarcasm)
 - “hand me my little bag”
 - “forget how your legs ache” (shows selfishness, lack of concern for her)
 - “forget how you can’t stand on your feet a single minute more”
- Discuss why the customer’s attitude is so hostile in this situation. What is motivating his attack?

6. Emily Carr/454



Departure Points

Writing

- Have the students write a paragraph in response to the following quotation from a great story-teller, O. Henry:

"Inject a few raisins into the tasteless dough of existence."

Does this relate to the poem? If so, how?

- Have the students write a poem from the point of view of the sales-clerk to the customer.

Drama

- Dramatize this poem by having two students play the parts of customer and salesperson. Present the dramatization to the class.

Starting Points

In this selection, Emily Carr's efforts to develop the style that would make her famous are initially unappreciated by the Vancouver public. Give the students an opportunity to paint a scene (a view from a window, a nearby park, a view they remember, a place that's important to them). Let them paint in any style that appeals to them. Suggest that they pay attention to color and shape in their painting and that they try to express their feelings in their painting. When the paintings are completed, display them, having students select ones they like, telling why they like them. Then have the painters tell what they were trying to express in their painting to see how it compares with what the viewer saw. Suggest that others in the class had equally valid feelings they were trying to express but their paintings were not selected by the class, not necessarily because they were poor, but because they may have expressed less attractive feelings or expressed them in a way people were unwilling to accept. Tell the students that artists have struggled with this very difficulty for years and years and that they are now going to read about a famous Canadian painter whose work was not accepted by the public for a long time. Have the students read the introduction and then the selection to find their answer to the introductory question.

Talking Points

- Discuss students' answers to the introductory question.
- Use the To think about on page 455 of the student text.
- What would you have done if your painting style had been rejected as Emily Carr's was?

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

- locate specific information by reading to
determine author's point of view
evaluate and judge ideas by drawing conclusions

- Have the students skim the article and note where it becomes possible to see the author's point of view:
 "pretty seascapes" (they are looking for something pretty, not a painting that expresses something)
 flowered hats bobbing in unison (gives an impression of empty-headedness, people "going along with the crowd" rather than trying to understand and appreciate the artist's intentions)
 "My painting is honest and it means something."
 full of new ideas
 colors less realistic but more striking

Departure Points

Art

- Use the To do on page 455 of the student text.
- Let the students study the works of another Canadian painter they like. They could bring prints to class and present their feelings about the painter's style.

Writing

- Have the students write a paragraph about a Canadian painter and his or her works which they do not like or enjoy.

Speaking/Listening

- Have a discussion about the following quotation:
 "Beauty is in the eye of the beholder."

7. Karen Kain, Lady of Dance/457



Starting Points

In this selection Karen Kain expresses her wish for ballet to be a means of communication to all classes of people. Invite students to look at the photo on page 456 of the student text. What does it say to them? Have the students read the article. How does the dancer feel about herself?

Talking Points

- Do you like ballet? Why or why not? (Answers will vary.)
- Does music and dance communicate anything to you? (Answers will vary.)
- What is the most important outlook for a professional dancer? (the regard for the audience)
- Use the To think about on page 457 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

perceive organization by scanning to find the main idea in topic sentence
locate specific information by reading to find supporting details

- At the beginning of the article, what does Karen Kain say she tries to do? (interpret what the music is saying)
- Whether you like ballet or not, is the argument a good one? List the points made in the article. (To do, page 457, student text)
- Discuss with the students Karen Kain's dream of communicating through dance to people at all levels of society.

Vocabulary

Page 457

- "I want us to be able to communicate as dancers with men and women who do not normally patronize the ballet."
- "We have to abolish the idea that the ballet is for an elite."
- For this reason she also carries a self-imposed burden of responsibility if she does not get the message over to those who came to watch.
- When an audience is cold and unresponsive Karen blames herself for failing to inspire their enthusiasm.
- The ballet is an illusion, and both spectator and performer must enter into it to complete the theatrical experience.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase or give the meaning of the underlined words in their own words. Have them search in the surrounding text for clues which help them to do this.

men and women who do not normally patronize the ballet – . . . the construction worker and the taxi driver
 abolish – . . . the idea that the ballet is for an elite . . .
 communicate as dancers with men and women who do not normally patronize the ballet
 elite – contrast with: the construction worker and the taxi driver
 self-imposed burden – . . . she carries . . . responsibility . . .
 blames herself
 unresponsive – cold
 illusion – . . . disguise from the audience .. the mechanics which make possible that which we believe to be unattainable

Departure Points

Writing

- Have the students write poems about dancing. They could record their poems with music in the background.

Drama

- In the gymnasium, play different kinds of music and let the students express what it makes them feel (vary the music, using classical, jazz, ragtime, rock).

8. A Lover Needs a Guitar /458



Starting Points

In this selection a young boy tries to assist his friend in a romantic venture, with comic results. Involve the students in a discussion about friendship. Discuss communication between friends. What makes a friendship last and grow? What sorts of things can spoil a friendship? How can friends improve communication? Do people outgrow each other? Discuss the students' personal ideas and experiences of friendship. Have the students read the story, noting what parts of it make them laugh.

Talking Points

- What was the basis of the friendship between the two young men? (They listened to each other, and their particular character types – one a doer, one a follower – enabled them to fit in well with each other's plans.)
- What do you think Flora's reaction would have been to Bradford's serenade? (Answers will vary, but since she was quite wrapped up in the world of movies, she probably would have found it very romantic.)
- Use the To think about on page 466 of the student text.

Skill Points

Comprehension

The key comprehension skills presented in this selection are as follows:

gain understanding of details which lead to characterization
evaluate and judge ideas to determine humor, attitudes, motivation

- Invite students to skim the story for details which show Bradford's personality. List them and discuss what kind of person he was in the story.
- What do the following descriptive details reveal about Flora? Discuss.

"Her hair was naturally curly and her eyelashes were naturally long, and she was easily the prettiest girl in Grade 9. She had dimples."

"Flora smiled sweetly"

"she purred ecstatically"

"She long ago decided that her academic performance would have little or no influence on her future"

"she was pleasant, if unimpressed"

"she maintained a placidity which was inaccessible"

- Discuss why the story gains from being told by Bradford's friend's point of view.
- The author of this story creates humor in many different ways. The selection can provide an opportunity for students to see something of the broad range of possibilities open to writers of humorous material.
- Write the following examples on the board and have the students find them in their texts. Discuss the examples with the students, encouraging them to identify in each instance the way the author has created humor:

parallelograms and quotients had little charm in comparison to Flora (incongruity, i.e. matching things that don't match)

rhapsodical adenoidal spasms (elaborate language)

When I suggested to Bradford that he had something similar in mind he smiled and nodded and said nothing, and broke into a heart-rending version of "Who is Sylvia." (shows the author's sense of the ridiculous)

(Bradford's father) found himself on a mini-desert complete with Arab tent, which Bradford had borrowed from our Boy Scout leader. For some time after we abandoned our plans . . . (ellipsis; humor is created by leaving the intervening scene to the imagination).

incurring outrageous odds – (exaggeration)

He had acquired a kind of hooting technique (straight-faced retelling of a humorous incident).

- Have the students look for similar examples and also find other ways in which the author creates humor, i.e. use of the unexpected, build-up of detail.
- Discuss with the students the reasons why the two boys acted as they did. Were the students satisfied with the way the incident ended? Could it have been as funny if it had been successful?

Vocabulary

Page 458

- Flora really never noticed Bradford, who was far too bashful to do anything about it except pour out his amorous frustrations to me.
- I gave up being Bradford's unpaid press-agent, and conveyed to him in my best diplomatic tone that he was fighting a losing cause.
- He sublimated his passion into a movie camera his parents had bought for him.

Page 459

- For some time after we abandoned plans for our production of *Lawrence of Arabia*, Bradford remained eloquently mute about Flora.
- This sudden burst of academic bravado evoked an envy in me which made me rather resentful.
- I didn't try to emulate him – just envy him.
- She maintained a placidity which was inaccessible.
- After a month of 98's and 99's, he became bored, and once more started to look covertly at Flora.

Page 460

- He had no voice, but this did not stop him from going into rhapsodical adenoidal spasms which tested our friendship considerably.
- I went so far as to suggest that I thought he had more flair with the movie camera and that I would be willing to face the tribulations of trying *Lawrence of Arabia* again, if we made it a non-musical.

Page 462

- A Roman phalanx could have hidden behind them.

Page 464

- Bradford stood there, transfixed.

Page 466

- "It was a humiliating experience," he muttered.
- There were a lamentable lack of Arabs in Bridgetown.
- We had to make concessions when it came to camels, but Tom Murdock lent us his Newfoundland dog, on condition that we feed him, and he served as desert transportation.
- Even Flora, as our fame grew, dropped in to the set and condescended to play an Arabian houri.

To develop word meanings and a broader language base use the following strategy. Have the students paraphrase or give the meanings of the underlined words in their own words. Have them search in the surrounding text for clues which help them to do this.

amorous frustrations – Flora really never noticed Bradford . . . far too bashful to do anything about it.
 unpaid press-agent – (The previous dialogue provides context. Why does the “I” of the story call himself this?)
 diplomatic tone – . . . conveyed to him in my best diplomatic tone that he was fighting a losing cause.
 sublimated his passion – . . . decided to make a movie . . . (How does one sublimate one’s passion?)
 eloquently mute – . . . immersed himself in his schoolwork . . . (Did he talk about Flora? Did his silence mean he had lost interest?)
 academic bravado – . . . marks became astronomical . . . made 98 on one history test . . .
 emulate – . . . didn’t try to emulate . . . just envy him. She maintained a placidity which was inaccessible.
 – (Discuss this with the students. Why was it inaccessible?)
 covertly – started to look covertly at Flora.
 rhapsodical adenoidal spasms – . . . had no voice . . .
 tribulations – . . . we spent all afternoon transporting the gravel from the driveway into the garage. (Have the students use their imaginations as they refer to page 459 and note the fact that the “I” of the story omits the scene with Dr. Martin.)
 A Roman phalanx could have hidden behind them. – (Have the students use reasoning – they were “never touched in sixty years,” so they were big.)
 transfixed – stood there . . .
 humiliating – Flora’s father had thrown a shoe at him.
 lamentable lack of Arabs – . . . a little trouble with the casting. (Would you expect Arabs in such a place? How would that make you feel if you were trying to film *Lawrence of Arabia*?)
 We had to make concessions when it came to camels . . .
 – (What are concessions? Why would they have to make them? Would you expect that camels would be easily available?)
 condescended – . . . dropped in to the set . . .
 condescended to play an Arabian houri.

Departure Points

Writing

- Have the students write an entry in Flora’s diary about her feelings toward Bradford and his friend.
- Have the students write a short story about a best friend, including an incident which brought them closer together in friendship.
- Have pairs of students write a song entitled “A Lover Needs a Guitar.” They could tape it for presentation to the class.
- Have the students write an alternate ending to the serenade scene. What might have happened if Flora had appeared in response to the music?

CULMINATING THE THEME

• Invite the students to represent all the things that go into good communication in a lively mural. The theme could revolve around sending and receiving messages. Original artwork, photographs, poems, clippings, original writing, Departure Point activities and anything else students find to illustrate the theme could be incorporated. A series of questions such as: “How do you feel about . . . ?” and “What does this say to you?” could be attached to the display to guide the viewers in their responses to this visual statement on the art of communication. Other classes could be invited to the display.

EVALUATING THE THEME

• The “Summary Activity” focusses on evaluating the main characters in this unit. Responses to the chart might be similar to the following:

Communicator	Method	Effectiveness	Listener	Response
F.R. Scott	poem	effective	reader	thought-provoking
Peter	sneezing	very effective	bush boy	amazement sharing
Harry Wojick	tearing up an invitation	partial	mother	she was her usual self
Great-grandfather	photograph	partial	great-grandson	interested reflective
Consumer	thoughts	not effective	salesperson	none
Emily Carr	painting	initially not effective	parents/people	rejection
Karen Kain	ballet	effective	everyday audience	differs from dance to dance
Bradford	guitar music and song	not effective	Flora/her father	a shoe was thrown at Bradford

91-907-974

ALBERTA EDUCATION LIBRARY
SERIALS
1000-1000-1000
ALBERTA EDUCATION LIBRARY

PE 1119 S796r Et 1981 c.1 LAB
Dean, Ann
Starting points in reading, level
PE [Rev.]. -- 0091907974

010-1119

University of Alberta Library



0 1620 0411 2502



GINN AND COMPANY / EDUCATIONAL PUBLISHERS

ISBN 0-7702-0720-0
C85965